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Catalogue of the Collection of
Pictures and Bronzes



Catalogue of the Collection of Pictures and Bronzes

IN THE POSSESSION OF
MR. OTTO BEIT



INTRODUCTION AND DESCRIPTIONS

BY

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INTRODUCTION



WORKS of art, and more especially pictures, have always been regarded as necessary adjuncts to every well-appointed English house since the days when Englishmen, making the "grand tour," availed themselves of their opportunities for acquiring art treasures in the Netherlands, Italy, France, and Spain (in many cases direct from private owners), works which in those days were sold for nominal sums, and sometimes were practically given away. Ridicule has been freely cast upon the English mania for picking up curios of every description as mementoes of foreign travel, nevertheless it is to this propensity that we owe the preservation of countless works of art which would otherwise have perished; while the descendants of these collectors have thus become possessed of an inheritance, the value of which in these days is almost incalculable. Pictures thus acquired on the continent, added to innumerable family portraits by the best foreign artists, and later by the leading masters of the British School, gradually filled the halls, corridors, and galleries in the country seats and town houses of the English nobility and gentry, and in this way a large number of important private collections of pictures came to be formed in Great Britain during the last two hundred years. This time-honoured custom still prevails; of late indeed, an outcry has been raised against the drain of works of art from England to foreign countries, and notably to America; but those who raise this objection, overlook the fact that quite as many, and as a rule extremely choice examples, have been brought into this country from the continent. The works of art brought to England by two collectors alone, Sir Richard Wallace and Mr. George Salting, far outweigh in importance all that has left these shores for foreign countries in the last decades.

Both the methods of collecting and displaying works of art in England are essentially different now from what they were two hundred years ago, or even at the beginning of the last century. Formerly the walls of rooms and corridors were hung from floor to ceiling with pictures of the most heterogeneous nature; the quality of the work being rarely, if ever, taken into consideration, as may still be seen in many collections in old country houses. In the nineteenth century collectors began to hang their pictures in one or more large rooms, lighted from above after the manner of a picture-gallery; but both these methods have now been abandoned. The aim of the modern collector is to acquire masterpieces in the best possible state of preservation, which would harmonize with the style of his house. He seeks to exhibit these pictures in the most favourable light, with due regard to their decorative effect and in such a manner as to heighten the air of refinement and the æsthetic charm of the surroundings. Foreigners who settle in London, and have both the time and the disposition to become collectors, have usually adopted this excellent method, and the late Mr. Alfred Beit was no exception to the rule, when in 1895 he began to adorn his stately house in Park Lane, then recently completed, with works of art on a scale of great magnificence.

Mr. Alfred Beit was not one of those to whom the acquisition of works of art becomes an all-engrossing passion, and he was therefore able to steer clear of the errors into which the professional collector is prone to fall. The sheer pleasure of collecting never induced him to make daily acquisitions which often result in the accumulation of a great number of works of art of doubtful authenticity; nor was he beguiled by preconceived notions or any pronounced leanings. His principal aim was to render his house artistically beautiful, and in selecting works of art, his first consideration was always the attractiveness of the subject represented, and the decorative value of the composition. False economy never deterred him from making purchases; but on the other hand he was never recklessly extravagant. His acquisitions were always made with deliberate and calm judgement, and good advice was never disregarded by him. He had already gained considerable experience when collecting on a much more modest scale, for his house at Hamburg, which he had built some six years earlier. The adornment of the house in Park Lane was therefore extremely choice in quality, and the whole presented an aspect of beauty blended with comfort from which, moreover, a personal note was not lacking,

for the owner always resolutely set his face against being hampered by slavish adherence to the prevailing fashion, either in the building or in the arrangement of his house. In some of the upper rooms, indeed, he simply reproduced the plan and disposition of the Chambers in Pall Mall, which he had inhabited some ten years previously, and here he re-hung the first modest fruits of his zeal as a collector; for no considerations of architectural fitness would have induced him to part from surroundings to which he had become attached during a residence of ten years and with which many old associations were bound up. Thus the contents of the house in Park Lane furnished a record of Mr. Alfred Beit's gradual development as a collector.

But he was not long permitted to enjoy his treasures and the collections which he had formed, nor was he able to complete them as he would have wished. The storm and stress of life in South Africa, the struggle for the supremacy of the British Flag, and for the incorporation with the Empire of a new and vast colonial dominion, among the founders of which Mr. Alfred Beit must certainly be reckoned, had undermined his health, and in July 1906 he succumbed to a painful illness. His collection, with the exception of some important items which he bequeathed to different museums and to friends, passed to his only surviving brother and sole heir, Mr. Otto Beit. The house in Park Lane, having been built for a bachelor, was unsuitable as a residence for himself and his family, and he therefore removed the entire collection to his own house in Belgrave Square (a Georgian edifice decorated internally in the French style of the Louis XV and Louis XVI periods), making considerable alterations in order to render the house more suitable for its reception. In these excellently lighted apartments the pictures and art treasures on the whole are seen more effectively and show to greater advantage. Mr. Otto Beit, following his brother's example, has gradually eliminated inferior works of art, and has replaced them by pictures of first-rate merit, thus increasing the value of the collection and adding considerably to the decorative effect of the rooms. Besides augmenting the collection of Dutch Masters he has also acquired some highly important examples of the English School for the adornment of the dining-room.

Special attention has also been paid by him to improving the quality of the art treasures at Tewin Water. This fine eighteenth-century country house near Welwyn (the interior of which had just been arranged by its former

owner in the style of the Renaissance) was purchased by Mr. Alfred Beit who, by his acquisitions in Italian furniture, majolica, old tapestries, and good pictures, especially of the Renaissance, was able to introduce yet further improvements into the charming and tasteful arrangement of the house. His brother has pursued the same course, so that Tewin Water now contains a really admirable collection, more especially of Italian paintings of the Quattro and Cinquecento.

The writer of these lines has always taken a personal interest in the collection, almost as great as that of the owner himself. His long friendship of many years standing with both brothers, enabled him to foster their taste for early art, and to assist them actively, and with practical advice. He is moreover in part responsible for the contents and character of the collection, and it therefore affords him the utmost satisfaction to give this general survey and account of it as a whole and to describe in detail some of its principal treasures.



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THE PAINTINGS

IN forming his collection Mr. Alfred Beit, like his brother, the present owner, made it a *sine qua non* that the works of art which he acquired should harmonize with their surroundings. Hence the objects which adorn the house in Belgrave Square (most of which were formerly in Park Lane) as well as those in the country house at Tewin Water, were chosen more especially from the point of view of suitability to their milieu, and consist principally of furniture, bronzes, majolica, and paintings. The selection in the case of pictures was almost exclusively confined to examples by painters whose works were more particularly adapted to the decoration of the reception and other rooms, that is to say examples of the Dutch schools of the XVII century, and of the English and French schools of the XVIII century. At Tewin Water, on the other hand, the early Italian masters predominate. The pictures in Mr. Beit's study are all by the same master, and belong to a school which is otherwise almost unrepresented in the collection. They illustrate the history of the "Prodigal Son," and are the work of Murillo. These six paintings, which are of medium size, form a strikingly beautiful room decoration, a purpose for which they were originally intended, having been probably destined for the hall of some religious order at Seville. Mr. Alfred Beit acquired them at the sale of Lord Dudley's pictures, five of them having been bought by that collector from the Salamanca Gallery in 1867. The sixth, "The Return of the Prodigal," which had been presented to the Vatican Gallery in 1856 by Queen Isabella,

was obtained by Lord Dudley by special arrangement with Pope Pius IX, who received in exchange two valuable Italian pictures.

The great Spanish artist has here treated a theme which the Dutch and Flemish genre-painters of his day, or of a rather earlier period, had represented with predilection. Murillo may, to some extent, have been influenced by these representations, but how widely different is his conception and treatment of the parable. The Netherlandish artists, those of the Spanish provinces as well as those of the free States in the Low Countries, were wont to choose this parable because it afforded them an opportunity of treating the subject from the standpoint of pure genre-painting, and for this reason the subject of the "Prodigal in the Harlot's House" found most favour with them. Murillo, too, narrates the parable in the spirit of his own day, clothes it in Spanish garb, and imparts to it a thoroughly Spanish setting. At the same time his conception is simple and impressive, the different incidents are represented in the true spirit of monumental art and all trivial detail and genre-like by-play, such as are met with in similar pictures of the Flemish School, are omitted. Murillo's "Prodigal" is never devoid of Spanish *grandezza* even in his moments of deepest degradation, when clothed in the tattered garb of a swineherd. In "The Feast in the Harlot's House" he has the stately bearing of a prince, and the young girl at his side, who gazes tenderly at him, is a Spanish beauty of high degree, full of dignity and modest reserve. Both pictures show the artist at his best, in tone and colouring as well as in all other particulars.

The Beit Collection contains a few other Spanish pictures, fine works by the greatest masters of the school: a female portrait by Goya, to which we shall return when dealing with the English portraits, as it hangs with them in the Boudoir, and an early genre picture by Velazquez, "The Kitchen Maid," a realistic subject for which he had a special predilection in the days when, as a youth of about twenty, he began to paint at Seville under the influence of Zurbaran. The composition is of the utmost simplicity: a young girl, unlovely of face and clad in slovenly attire, stands behind a kitchen table strewn with common pots and pans—a picture devoid of any outward beauty, meagre, inadequate (as a composition), yet nevertheless a masterpiece by reason of its astonishing truth and the refinement of observation which it displays, notably as regards the values; a work which appeals to modern impressionists in a far higher degree than would the most beautiful work of Raphael.

Apart from the English XVIII century portraits, the main portion of the Beit Collection consists, as is the case with nearly all the private collections of old masters in England, of works of the Flemish schools of the XVII century, and more particularly of examples by Dutch masters. No other pictures—even from the standpoint of dimensions and subjects treated—are so well adapted



for the adornment of a room as the works of this school. By no other school were so many works for private owners produced, and of none other were there so many examples existing and available for purchase, at least in former days. For the English collector Holland, and afterwards Paris, where numerous Dutch pictures were brought together, were the nearest and best markets for the acquisition of pictures. For these reasons English collectors have always

shown a preference for Dutch pictures, even at a time when the acquisition of Italian masters was more in accordance with the taste and prevailing artistic tendencies of the day. Of the pictures by Raphael, Titian, Correggio, or other masters of the period when Italian art was at its zenith, the number purchasable has always been extremely small, as compared with those by Rembrandt, Rubens, Ruysdael, and the Dutch genre-painters.

The choice of artists has generally been determined by the taste prevailing during particular epochs. Painters of finished execution like Gerard Dou or Frans Mieris; witty raconteurs like Jan Steen and Philips Wouvermans, or masters of landscape art such as Jan Both, Ludolf Backhuizen and many others, were the painters most in vogue fifty or sixty years ago; but their art appeals to the modern spirit in painting—with its leaning towards breadth of pictorial handling and telling effects of light and atmosphere—in a far less degree than does that of Pieter de Hooch or Vermeer of Delft, of Albert Cuyp or Jan van der Capelle.

The paintings of these last-named artists, to which little or no attention was formerly paid, are now much sought after, and their value, as compared with what it was half a century ago, has increased ten, and even a hundred-fold. Works by some of these artists are indeed scarcely obtainable now, and the best are for the most part safeguarded in public collections. Mr. Alfred Beit was therefore unable to acquire as many examples by these masters as he desired owing to the high standard which he always maintained in his gallery. Of late years, however, Mr. Otto Beit has been fortunate enough to be able to fill most of these gaps; all the great masters of the Dutch school are now represented in the collection, and by veritable masterpieces.

Foremost amongst them all is Rembrandt, that great master who brought Dutch art in all its bearings to its highest development, and who, by the individuality of his work, may be said to have exercised a determining influence upon the development of the art and culture of the whole human race.

The agricultural crisis in England in the seventies and eighties was the cause of radical changes in the ownership of many English collections, and numerous works of Rembrandt came into the market at that period. The limited knowledge of the master then prevailing, and the fact that dealing in works of art had not then reached the high level to which it has since attained

in England and in part also in France, are accountable for the ridiculously low prices then obtained for some of these pictures even if they were not regarded as altogether unsaleable. About ten years ago, however, a reaction set in. It is almost impossible in the present day to find a picture by Rembrandt, and if by chance an example appears in the Sale Room, it is almost always an early work or some small study of comparatively little importance. Among the latter are numerous examples which, if they do not merit the neglect and even contempt which would have been meted out to them in former days, are certainly not worthy of the high value now put upon them. Many of these studies, especially those dating from the early years of Rembrandt's activity, were executed solely with a view to reproducing certain effects of light or some transient mood or phase of thought, with the utmost rapidity; hence they are often slight and even crude in execution, and assuredly are not worth the price (often £2,000 and more) asked and frequently obtained. As a rule they are simply curiosities, interesting only for the part they play in the development of Rembrandt's art.

Mr. Alfred Beit purchased his Rembrandts (originally he owned four, but one has recently been exchanged) at an opportune moment, and before American competition had caused the excessive, and often most unwarrantable, rise in the price of pictures generally, and more especially of works by Rembrandt.

Two of the pictures which are still in the collection are early works by the master; one represents "S. Francis praying." It is doubtful whether this is the picture once in the Orléans Gallery; the engraving of that work differs slightly from it but agrees exactly with an unsigned replica in the Johnson Collection at Philadelphia. The picture in the Beit Collection is signed and dated 1637. In the sombre, brownish colouring, almost uniform in tone, and in the thin glazing of the dark shadows, the picture is a characteristic example of this period. Proof of this is afforded by comparison with pictures like the "Tobias" of 1637 in the Louvre, "Christ and the Magdalen" of 1638 at Buckingham Palace, and others; but the Beit picture lacks the intimacy of conception, the careful execution, and the brilliancy of tone which render these small compositions veritable masterpieces of art. Pictorial effect is what the painter has here aimed at, for the subject in itself had little interest for him. On the rare occasions when he took for his theme some legend of the

saints, he sought to heighten the interest by dramatic touches, by giving prominence to the landscape, or by introducing some special pictorial effect; for as a staunch Calvinist the subject, as such, did not appeal to him.

A second picture, a Biblical subject—"The Tribute Money"—was produced eight years earlier; it bears the monogram of the master and the date 1629. Here for the first time the young artist subordinates his figures to the general effect of space, and thus develops that peculiar and mysterious chiaroscuro which in the well-known "Simeon in the Temple" (painted shortly after) attains complete freedom and produces so striking an effect. The movement and expression in this little picture, more especially in the figure of the Saviour, still reveal that somewhat exaggerated sentiment so characteristic of the early work of this master.

The third picture by Rembrandt—a masterpiece—is a portrait of his last period, dated 1667. This is the latest work by Rembrandt at present known, with the exception of his portrait of himself formerly belonging to Sir Audley Neeld and now in the Marcus Kappel Collection in Berlin, which was painted shortly before the artist's death in 1669. The young man plainly garbed in black, with long locks of fair hair and a round, fresh-coloured face, looks like a prosperous master-baker. The woman holding a handkerchief, in the English National Gallery, painted in the previous year, 1666, might, judging from the type and the costume, represent his wife, though the dimensions of this picture are smaller. The similarity in illumination of both pictures—the strongest light falling in each case upon the head and hands—the warm flesh-tones, the vigorous pastose handling, which, though producing the effect of broad brush-work, in point of fact reveals the most careful workmanship and masterly execution—qualities typical of works belonging to the last years of this great artist—render it probable that the two were companion pictures. The tendency of painting in the middle of the XIX century, with its predilection for severe drawing, careful execution, and themes abounding in illustrative detail, and the prevailing taste for art of this calibre, caused Rembrandt's late works often to pass unnoticed and even entirely unrecognized. It is only in the present day that they are gradually coming more into favour and are now even preferred to the works of his middle period. Some decades ago only a few great masterpieces of this late period—such as the "Staalmeesters" and the so-called "Jewish Bride" in the Rijks Museum at Amsterdam, and "The Family" in

the Brunswick Gallery—were known and generally accepted; but now about seventy pictures can be ascribed, either with certainty or at least with great probability, to the last ten years of the Master's life.

Among those pupils and followers of Rembrandt who devoted themselves chiefly to the representation of scenes from domestic life, all the principal masters are met with in the Beit Collection: Nicolas Maes, Pieter de Hooch, and Jan Vermeer of Delft, the latter being represented moreover by two examples. These three nearly contemporary masters, only one of whom—Nicolas Maes—had a comparatively long life, all treated subjects of a very similar character: simple scenes of everyday life in a Dutch interior, the "home life"—for which the Dutch have the same feeling as the English—with all its touches of individuality and comfort, with its atmosphere of peace, contentment, and cheerful well-being. Each of these three artists has his own individual conception of this phase of domestic life, but the one who most nearly approaches Rembrandt in *mise-en-scène*, colouring, and chiaroscuro, is his pupil, Nicolas Maes. His representations of young mothers beside the cradle, of old women at the spinning wheel or in the subject of "Grace before Meat," his children at their household tasks, and similar themes with one or more figures, approach Rembrandt's Holy Families and allied Biblical motives very closely, and were certainly produced under the immediate influence of such works. They are indeed almost identical in subject, but they lack the magic charm with which Rembrandt's genius was wont to invest his canvases. Nevertheless Maes, too, succeeds in raising his simple subjects above the level of the commonplace. By his striking effect of incident rays of light gleaming in the midst of deepest shadow, by his powerful colouring, in which a splendid red predominates, and by his luminous and glowing tone, his works produce a peculiarly pleasing, and at times even profoundly impressive, effect, and in this respect show a close connection with those of his great prototype.

The Beit Collection contains a subject unusual with this painter, a young peasant girl carrying milk from house to house; she has set her brass pail on the ground, and rings the bell while she turns and smiles archly at the spectator. The brilliant red of her costume (even her straw hat is of the same shade) and the powerful chiaroscuro, contrasted with the white of her sleeves and the tones of the flesh, are most effective, but the picture lacks the intimate charm so captivating in earlier works of this artist, though it far surpasses the numerous

portraits by him which all belong to his later period. It was long before the fact was realized that these conventional and formal portraits, mostly of small dimensions, with their pale light effects and insipid colouring, could be by the same artist who was Rembrandt's pupil and under his influence produced those deeply emotional genre-pictures.

A second work in the collection, originally ascribed to Maes and as such greatly admired in one of the recent Winter Exhibitions—a Dutch interior with a young mother surrounded by her children—certainly shows the influence of Maes. The author of this attractive picture is undoubtedly the Amsterdam painter, Simon Kick, an older contemporary of Maes, whose name has only recently been recovered from oblivion. In addition to pictures of military life he occasionally, and probably under the influence of Rembrandt and his school, treated those simple scenes of burgher life which are remarkable for their rich and powerful tone and mellow and luminous colouring. The picture is one of the best by Kick which has been preserved.

Pieter de Hooch, who was senior to Maes by two years, developed his art on similar lines. He too, in his youth, after having first produced broad, sketchy but effective pictures of military life, devoted himself during the space of some ten years or more to painting Dutch interiors with a pictorial charm, beauty of colour, and refinement of light-effect such as Vermeer alone (though in a totally different style be it said) was capable of achieving. After a few years, however, the art of this master deteriorated greatly. His pictures become dull in colour and heavy in tone, are devoid of light and atmosphere, and are so inferior in drawing and empty in expression that, judging from such examples, he can scarcely be ranked even with artists like Brekelenkam or Ochtervelt. And yet those marvellous early works were produced by De Hooch when he was acting as valet to an aristocratic adventurer, being unable to make a livelihood by his art. In the same way Hobbema, almost contemporaneously, was obliged to earn his living as a tax-collector, to obtain which post he sought, and successfully obtained, the aid of an intermediary—the cook of the Burgomaster of Amsterdam. Pieter de Hooch's picture in the Beit Collection dates from the last years of his life, being of about 1675. Two ladies elegantly attired are making music in a beautifully furnished apartment, while a young man watches them from a balcony in the background. The colours are inharmonious, heavy, and lustreless, and the light and animation which in his

earlier pictures exercised so fascinating an effect upon the spectator are altogether absent here.

Jan Vermeer of Delft, in a still greater degree than Maes or Pieter de Hooch, whom he most resembles, is the forerunner of our modern chiaroscuro painting, and is therefore more sought after in the present day than these artists. In America a Vermeer is more prized than a Raphael or a Rembrandt, and his small pictures command prices as high as works by these masters.

Rembrandt's manner of illuminating his pictures by incident rays of warm sunlight was emulated by Maes and De Hooch; while in Vermeer's pictures the light is more diffused. He was the first painter who made a study of cool sunlight effects, and portrayed them with consummate skill and delicacy. His subjects are even simpler in character than those of Pieter de Hooch: a single figure; a young girl at her toilet, or reading or playing; a maidservant at her work; or a scholar in his study. Rarely does he treat a company of young people feasting or gambling, and a landscape or the view of a street or town by him are quite exceptional. Although these themes in expression and arrangement are never especially interesting, it is in the clever illumination of the figures, in the wonderful distribution of light and its effect within the allotted space, and in the exquisite harmony of colour, that he succeeds in producing masterpieces of the utmost delicacy of tone. The Beit Collection contains two pictures by this master, the smaller of which represents a young girl clad in white and yellow seated at a spinet; a white wall toning to grayish-lilac forms the background. It is the smallest picture known to me by this artist and, on the whole, not of great importance; but his piquant characteristics are apparent in it.

The second picture, formerly in the Secrétan Collection, is on the other hand one of the largest existing works by the master, and one of the few containing life-size figures. Near the high window, which is half concealed by a gray curtain, an attractive young girl is seated at a table covered by a bright-coloured Ispahan rug, in the act of writing a letter. In the background a maid is waiting to take the letter. The keynote of the colouring is Vermeer's favourite shade of pale lemon yellow, which appears in the bodice of the young girl. The highest lights are the white of her cap and sleeves, while the delicate gray of the curtain and of the garb of the servant-maid, and the few touches of cool blue and red in the background combine to produce an unusually varied colour scheme. Here again it is the treatment of sunlight which makes

the whole effect of the picture and rivets the attention of the spectator—brilliant sunshine, the bright beams of which illumine even the deepest shadows. The charming face of the young girl with its fresh colouring, stands out in plastic roundness framed by the cold tones of the linen kerchief which drapes her head; the various textures are rendered by colour with astonishing fidelity yet with the utmost pictorial freedom.



In the same category of Dutch genre-painters as Vermeer and Pieter de Hooch must also be classed Terborch and Metsu, though their art is not so much in accordance with modern feeling as that of the two first-named masters. In their artistic development they were more fortunate than those painters.

Gerard Terborch is at present represented in the Beit Collection by one work only—the full-length portrait of a lady (the companion picture, her husband, hangs in the National Gallery). It is a characteristic and admirable

example of that refined, reserved, and extremely individual conception of portraiture in which Terborch is surpassed by no other artist, not even by Velazquez or Van Dyck. It is a masterpiece, both of pictorial effect and delicacy of execution.

Gabriel Metsu is represented by two of his most important works, pendants, and, as far as I know, the only existing examples of companion pieces by his hand: "The Letter-Writer" and "The Letter-Reader." Had Goethe seen and described these pictures he would doubtless have woven a romance around them, as he did in the case of Terborch's picture "Paternal Admonition"; but Metsu's work is infinitely more suggestive.

The simple, guileless relation between the subjects of the two pictures is evident. In the one the young girl is deep in the perusal of a letter which the maid at her side has just delivered to her. The artist wisely refrained from further developing the story. It was not his intention to illustrate a romance, but rather to treat the pictorial elements of these simple motives with the utmost perfection; and in this he has succeeded admirably.

Metsu depicts for us, as no other artist before or since has done, the life of the worthy Dutch burgher—his harmless pleasures, his peaceful existence, and his domestic happiness, and at the same time he succeeds in producing small masterpieces of pictorial art. His works give us a most attractive picture of the Dutch burgher at his best; in the full enjoyment of his hard-earned comfort after the misery of the long wars of independence, and before the age of ultra-refinement and pedantry which succeeded these more fortunate years had set in. Metsu's artistic development took place during the Thirty Years' War, and his early works betray the effects of the strife in Holland, for, under pretext of representing a Biblical subject (the "Prodigal Son," for instance), he really depicts some wild brawls in the manner of Weenix, subjects such as Terborch in his early time and the numberless Dutch painters of social life were wont to represent. These rare examples by Metsu, coarsely and carelessly painted, are succeeded by pictures of larger dimensions, in which subjects such as the "Game Dealer's Shop," "The Fish Stall," and the "Blacksmith's Forge" are dealt with, themes which afforded the painter so much scope for treating dead game, birds, fish, and blacksmith's tools, that they might almost be designated still-life subjects. In these broadly-treated studies, always harmonious in tone, the young artist gradually develops his mastery of drawing

and pictorial treatment. But the most powerful factor in the development of Metsu's art was the influence of Rembrandt; and it was only after his removal to Amsterdam in 1650 when in contact with that great master, that he passed from the study of pictorial effect to a closer observation of human nature, and became the painter *par excellence* of Dutch middle-class life in its most vigorous and happy phase. He did not, however, attain to this ideal of perfection immediately.

The great pictorial merits of Rembrandt's art—his chiaroscuro, his magnificent colouring and motives—were the qualities which Metsu first strove to emulate, and only at a later period did he fall under the spell of the great master's new and strikingly impressive mode of conception. At Amsterdam Metsu continued at first to produce Biblical subjects, which, like the pictures of similar incidents by other pupils and followers of Rembrandt, are devoid of psychological significance. After a few years, however, the artist returns once more to the treatment of subjects of domestic life, and then rapidly developed to the full his own remarkable individuality. During the space of ten years he produced a great number of admirable little pictures of this description, which are reckoned among the gems of Dutch art in those public collections where they are met with (for his works are by no means common). Then his art suddenly declined; and when, in October 1668, he died, at the age of thirty-seven, Goethe's words respecting all highly gifted natures may fitly be applied to him: "Providence wisely ordained that during his short span of life he should discharge his task to the full."

Metsu's two pictures in the Beit Collection belong to this short period when his art was in its zenith, and may be classed among his finest works. The treatment of the theme is simple and to the point, and the little romance is handled with great discretion. The bearing of the figures is of the utmost distinction, yet unaffected and pleasing, and both drawing and modelling are of the highest excellence. The details are carefully chosen with due regard to their surroundings, and are rendered with great skill and sureness of hand, but they are given prominence only in so far as they contribute to complete and perfect the scheme of the composition, and to intensify the pictorial effect. It is in the colouring and treatment of light, however, that the art of the master culminates; and they are the means whereby that atmosphere of refinement and domestic peace, which pervades both pictures, is attained. The

colours could not have been selected with greater delicacy nor have been more exquisitely harmonized. Fusion of tone, and at the same time the utmost lightness of touch, are combined with consummate truth in the rendering of material details and with complete freedom of treatment.

The cool bluish-white light of early morning falling in through the large window in the "Letter-Reader," and the harmonious and delicate effect of the tones of blue, pale yellow, gray and white, vividly recall the colour-scheme and light-effects of Vermeer of Delft. Metsu, who was then working at Amsterdam contemporaneously with that master, was here evidently inspired by pictures like "The Milkmaid" and "The Woman in the Blue Morning Jacket" in the Rijks Museum. Even the choice of subject was probably not uninfluenced by works of the great master of Delft, as proved by Vermeer's "Letter-Writer" in the Beit Collection. But, in spite of this, Metsu preserves his own individuality absolutely unimpaired. In his "Letter-Writer" the magnificent colouring of the Persian table-cover is admirably contrasted with the refined tones of the light black garb worn by the fair-haired young man. The treatment of the light is similar in both pictures; as in the "Letter-Reader," it falls in through a high window at the side of the picture, though in this case it is the brilliant light of noon-day sunshine. The treatment and powerful colouring are in Metsu's typical manner, but owing to the nearness of the figure to the window, the whole scheme is brighter and the contrasts of light and shade less pronounced than is usual in his renderings of interiors.

Of all the great Dutch genre-painters Jan Steen is the one most diametrically opposed to Metsu and Terborch. The aim of these masters is to set forth a theme with the utmost simplicity and directness. Steen, on the other hand, crowds his canvases with figures and with a superabundance of detail. While the first-named painters treat their subjects in a reposeful and simple manner, Steen's compositions are instinct with agitation and movement. In place of the tranquil mood, of the unostentatious careful rendering of domestic scenes from the restricted circle of the worthy Dutch burgher's home-life, as depicted by Metsu and Terborch, we have in Steen's representations, which are very varied in character, a strain of sarcastic humour, at times even of coarse satire. The motive is often of more importance to him than technical execution. His drawing is frequently careless and even slovenly, the expression verges on the caricature, the colouring is hard and garish, and

in sentiment, in spite of the semblance of morality with which he seeks to invest his pictures by means of divers allusions and aphorisms, he sometimes degenerates into laxity and even coarseness.

The lack of pictorial quality in many of his works account for the fact that they do not always appeal to modern taste in art, since the trend of artistic feeling now is towards purely pictorial effect. On the other hand, his descriptive talents, his dramatic and humorous style, his varied and drastic mode of characterization, his delight in by-play, covert allusion and detail of every kind, and his gifts of graphic delineation caused Steen to be one of the most popular among Dutch genre-painters in the first half of the XIX century, and not without reason; for, though unequal in his work and in spite of the fact that his reputation suffered by the production of many coarse and carelessly executed pictures, his great qualities, to which we have just alluded, nevertheless entitle him to be classed among the most gifted of Dutch artists. In his best works he even displays pictorial qualities of a high order, together with remarkably varied endowments, so that his paintings occasionally recall Frans Mieris, Terborch, and Vermeer, and at times even approach A. van Ostade.

Among Steen's three pictures in the Beit Collection the smallest, "The Patient," is novelistic and cynical in character, but is very delicately painted and closely approaches Frans Mieris. A young woman suddenly seized with illness in a tavern or shop lies on a canopied couch and is being attended by a physician. The nature and cause of her indisposition may be inferred from the attitude of the onlookers, whom the artist has depicted standing round with half-pitying, half-derisive gestures. The second, slightly larger picture, captivates the spectator by the humorous nature of the subject; the eldest son of the artist laughingly drags a young servant girl, who has dropped a dish of eggs, up to his father for judgement; the kindly smile of Steen, who sits in the chimney corner filling his pipe, augurs well for the delinquent and shows that the punishment will not be very severe. The keenest observation of character is here combined with good-natured mirth, and lightness of pictorial treatment. The third and largest picture, "The Marriage in Cana," from the Walter Collection, is in every respect one of Jan Steen's masterpieces. Nearly fifty figures are grouped on a canvas of little more than a yard square, yet the composition is absolutely clear and of great individuality

throughout. On a terrace, beneath a portico opening on to a garden, the guests at this festive banquet are assembled. In the foreground are seen the cellar-man, attendants, dwarfs, and other subordinate figures; in the background, in a high gallery, are the musicians. Among the numerous figures, many of them depicted in a sprightly and diverting manner, we notice a young couple attired in the rich costume of the day, sauntering past the table, probably the donors of the picture. Among the guests seated at the table is the painter himself, who raises his goblet laughingly and—*horribile dictu*—drinks to the Saviour. In the arrangement and treatment one seems to recognize the influence of Rembrandt, an influence such as that exercised by his pupil J. de Wet, who was highly esteemed as a teacher at Haarlem. The effect of evening light is rendered with great charm. The execution in some parts is exceedingly finished, in others the touch is little more than a brilliant impression. In no other picture by this master are his individual gifts so strikingly apparent.

The Beit Collection also contains three admirable examples by an almost contemporary Dutch genre-painter, Adriaan van Ostade. A whole generation would seem to lie between the art of this master and that of Jan Steen; yet in point of fact both painters lived for some time contemporaneously at Haarlem, and Steen died before Ostade. In his first works Ostade belongs entirely to the earliest school of Dutch genre-painting, which still shows a connection with contemporary Flemish art. Throughout his fifty years of artistic activity, varied as it was from its pictorial side, this influence ever remained the determining factor in his art. His subjects are always chosen from peasant life, and these representations remain typical of the art of this master even in his latest period. The variety of characterization at which Jan Steen always aimed, Ostade never even attempted either in his figures or his subjects; but the course of his development is nevertheless as definitely traceable in his works, as in those of Steen. The cottages which he painted in his youth differ widely from the village homes of his later period. In the former we see interiors with bare walls, roof open to the sky, and mere slits for windows, more like a barn than a house, and often the abode equally of man and beast. In the latter, snug dwellings with high windows sometimes filled with stained glass, and pots of flowers on the sills; instead of the wild revels and brawls of the meanly clad rabble in his early pictures, we see here

contented, prosperous people, going about their daily tasks and simple pleasures in decorous and dignified manner. The principal charm and intrinsic value of his pictures lie in their pictorial qualities. His earliest works are clear in colour, the light cool and bluish in tone. Under the influence of Rembrandt the chiaroscuro becomes intensified and the tone grows deeper and warmer; little by little local colour begins to preponderate, the artist introduces a wealth of detail and works up the whole with scrupulous care and with a technique of enamel-like quality, until in his last period his treatment of light degenerates, his colouring grows harder and more garish, and his execution smoother.

The Adriaan Ostades of the Beit Collection belong to the artist's middle period and to the beginning of his later time. "The Peasant at a Window" of the year 1656, is refined in the pale tone of its colouring, and pastose and masterly in handling. The admirable "Adoration of the Shepherds" of 1667—eleven years later in date—is one of the rare examples of a Biblical subject by this artist, though in point of fact it is merely a scene of peasant life. The shepherds, and even Mary and Joseph themselves, are simple rustics of the type which we meet with constantly in Ostade's pictures; but the painter has not treated his subject in a commonplace or boorish fashion. An atmosphere of peace pervades the whole group, which almost recalls Rembrandt's treatment of Biblical subjects. In chiaroscuro, colouring, and execution, the picture is a masterpiece such as Ostade rarely succeeded in achieving. "Peasants Dancing in a Tavern," of 1678, larger and more elaborate in composition, and on that account alone to be classed among the principal works of this artist, is somewhat cooler in colour, but in pictorial merit, it approaches the "Adoration" very closely.

Adriaan van Ostade at times gave such prominence to the landscape background in his pictures that they might almost pass as landscapes proper with figures in the foreground; and this is still more the case with the work of his brother Isaak, who died at an early age. Very unequal in his work, in the first years of his artistic career almost purely a genre-painter, he closely resembled his brother Adriaan in his earliest pictures, though they are warmer in tone and slighter in technique. But in the last six or eight years of his life Isaak produced a number of landscapes of medium size with numerous figures in the foreground, works which in England have long been regarded as equal

in value, both from an artistic and monetary point of view, to the masterpieces of the great landscape and genre-painters. They usually represent a village street, with carts standing before an inn, a small fair and peasants making merry.

Not specially attractive, either in the character of the landscape or in the coarse but typical figures, which closely resemble those of his brother, they



display a force of colouring, a luminous quality in the golden light and a mastery in the pictorial handling, which fully justify the high estimate formed of the painter in such works.

The Beit Gallery contains two pictures of this class. The smaller of the two—in subject closely connected with the works of Adriaan—an itinerant pedlar speaking to a peasant woman whose husband, standing at the open door, listens to the conversation—is of great refinement in the treatment of light, warm and luminous in colour and of unusual excellence in the drawing

and characterization of the figures. The second picture is one of the largest executed by this artist. It represents a group of peasants fording a narrow river on their way to a distant village in carts, on horseback, and on foot. The simple presentment of the subject, the accomplished treatment of chiaroscuro, the deep, warm colour, the admirable drawing of the figures, and the delicacy of the background, combine to make this one of the most perfect of the master's works. It probably dates from his last years.

Most of the masterpieces of Dutch landscape art are hung together in one room in the house in Belgrave Square, a small apartment lighted from above and opening into the music-room. Few in number, they are especially noteworthy, not only on account of their unwonted size, but primarily because of their unusual excellence. Three generations of Dutch landscape painting are here represented. Beside Salomon Ruysdael's "River-scene" hangs an equally important picture by his nephew Jacob, "The Castle of Bentheim," the third example being a masterpiece by Jacob Ruysdael's pupil, Meindert Hobbema. In point of chronology these pictures are not very far apart. The "River-scene" was painted in 1650; "Schloss Bentheim" is dated 1653, and Hobbema's picture 1663.

Salomon Ruysdael is one of those masters through whom landscape painting attained to an independent position in Dutch art. He is at the same time one of the pioneers of the national movement which discovered the beauties of its own land and was able to portray them in a distinctively characteristic manner. His results were achieved by very simple means, as proved by the remarkably fine picture in the Beit Collection. The wide river flowing across the picture and losing itself in the far distance gives depth to the picture, and the broad sky and the reflections in the calm surface of the water bring light and colour into the scene. Salomon Ruysdael was one of the first to study the effect of light and atmosphere in landscape, and to render it with great individuality. Breadth and freedom of composition are, however, as equally far removed from this artist as any conscious striving after the emotional. Tone dominates his pictures to such an extent that colour becomes a matter of secondary importance. The treatment of detail follows conventional lines and occasionally falls into mannerism. It was Salomon Ruysdael's nephew Jacob, however, who extended the possibilities of landscape painting in all these directions and brought it to so high a pitch of excellence that even in these

days, when the art for the most part follows a very different course, it has never been surpassed. Jacob Ruysdael's three superb pictures in the Beit Collection show, each in its own way, wherein lie the merits of this great and poetic master of landscape art, and what he was capable of achieving. Two of them by their unusual size, produce a more overwhelmingly powerful and impressive effect than almost any other work by this artist. The "Castle of Bentheim" is one of his early works and reproduces with almost photographic accuracy this picturesque Westphalian castle. Situated near the Dutch frontier and standing on the crest of a wooded hill, it rears its massive towers into the clear air, while the village, half hidden in orchards, extends down the slope of the hill to the meadows below. In the foreground the artist, rather after the manner of scene-painting, has piled up great boulders of rock, covered with creepers and undergrowth, and at the side has introduced the light-coloured trunk of a dead tree, means by which he, at that period, believed he could heighten the perspective effect of his picture. Apart from these scarcely perceptible blemishes the young artist displays a vigour and freshness of representation, a brilliancy of local colour, and a truthful interpretation of nature which produce an effect of absolute spontaneity. Only on closer examination is it apparent how cleverly he has utilized all the means at his disposal in order to achieve a symmetrical composition, rich colouring, and an adequate rendering of line and of aerial perspective. In his fidelity to nature and in the plastic effect of his picture, Ruysdael here successfully rivals the masterpieces of Hobbema. The emotional mood, typical in his landscapes as in those of Hobbema, is already noticeable in this work and is still more apparent in the second picture, "The Rough Sea."

In spite of what the most modern Impressionists may say, Ruysdael still holds a very high place for the delicacy and consummate skill with which he expresses atmospheric vitality in his works. The modern landscape painter confines himself almost exclusively to studying the effect of light in nature, more especially of sunlight, but Ruysdael displays far higher and more diversified gifts of imagination.

His method of illumination, in landscapes of very divergent character, is extremely varied; and his treatment of the conditions of the sky in their relation to and effect upon the earth, of clouds and their shadows interspersed with gleams of light, shows remarkable observation. It is by means of his

characteristic representation of aerial phenomena and by his rendering of the fitful play of light, that the artist achieves the striking and poetic effect of his pictures and diffuses that peculiar sense of melancholy which awakens a kindred feeling in the spectator.

This treatment of atmosphere is more especially noticeable in his sea-pieces, those representations of the Dutch coast and of the sea which breaks



upon its shores. Here the moist air and the vivid reflection of sky and cloud in the surface of the water, combine to produce those peculiar atmospheric effects, almost depressing, yet irresistibly attractive. "The Rough Sea" in the Beit Collection, one of the largest and perhaps the finest of all the master's sea-pieces, unusually clear and full of colour, affords a striking illustration of this. The same may be said of a picture of smaller dimensions recently acquired by Mr. Otto Beit, "The Cornfield," which is masterly in composition, exceptionally powerful in colour, and vigorous in treatment. The "poetic mood,"

the most significant and salient feature in the art of Ruysdael, is absent in the works of his great rival, his junior by some years, Meindert Hobbema. This is apparent in one of his masterpieces, "The Path on the Dyke."

Waagen, who saw this picture in the Dudley Collection, writes of it as follows: "The picture is worth a whole gallery. In its strict fidelity to nature, in the delicacy of the light, in the effect of the bright afternoon sun, and in the masterly ease of execution, there are few others in the world with which it can compare." This is no exaggeration. In its simplicity and truth, in the vigour and plastic qualities of the painting, in the delicate rendering of light and atmosphere, this landscape is almost unrivalled. The "Avenue of Middelharnis" in the National Gallery indeed surpasses it, as it does all other pictures by Hobbema and by the entire school of Dutch landscape-painting, in the wonderful scheme of the composition, and in its surprising and powerful effect; but in truth and masterly skill of execution the Beit picture ranks equally high. A rather smaller picture, quite as fine, which a few years ago passed from the Holford Collection into that of Mr. Pierpont Morgan, represents the same district taken from a somewhat different point. Both pictures were painted in 1663, the year in which Hobbema became a member of the Painters' Guild at Amsterdam.

In former days Jan Wynants was ranked almost as high as Ruysdael and Hobbema; now, however, his name is scarcely mentioned, and to American collectors he is practically unknown. His early works—wooded landscapes in the manner of R. de Vries—are mostly poor and heavy in tone; his later work is mere scene-painting, perfunctory in character. Occasionally—always in pictures of small dimensions—he depicts the country in the immediate neighbourhood of his home with simplicity and truth like Philips Wouverman, who is regarded as a pupil of Wynants and whose best works are landscapes pure and simple. In the small landscapes by Wynants, such as the refined little picture in the Beit Collection, and his masterpiece in the National Gallery, the figures in the foreground were painted by his friend Adriaen van de Velde. The light, life, and colour-effect of these simple landscapes is indeed due, in the main, to the painting of the little figures and to the careful rendering of the animals introduced.

Another painter of a poetic temperament like Ruysdael is Aert van der Neer, who, by his constant repetition of certain tendencies in landscape, may

be regarded as a specialist in this branch. He is renowned for his moonlight landscapes, conflagrations at night, and winter scenes; but these representations, by which he is best known, are sometimes surpassed by motives which he treated less frequently: evening effects or simple daylight landscapes, for in these the composition is less studied and the artist appears to have worked more directly from nature. Aert van der Neer was never influenced by Ruisdael; he was his senior by nearly a generation, and though he only devoted himself to the study of art comparatively late in life, we have dated works by him—moonlight and winter scenes—of a period when Ruisdael, still a mere youth, was learning his art, and moreover at Haarlem; whereas Aert van der Neer was a native of Amsterdam and always worked there.

The three pictures by this artist which Mr. Beit owns, are all admirable in their several ways. One is a large landscape by evening light, representing a broad river with a busy street bordered by trees on its bank, and a wide reach of country stretching away into the far distance. The colouring is warm and brown in tone, the whole is executed with breadth and sureness of hand, even to the figures of somewhat large dimensions which, as is usually the case in England, were erroneously ascribed to A. Cuyp, though they are certainly by the hand of Aert van der Neer himself. Still more poetic in feeling than this effective picture, is the small moonlight landscape with the windmills; though simpler in composition it is equally admirable, very vigorous in the moonlight effects, but transparent in tone even in the deepest shadows, qualities which, with the broad and masterly handling, are characteristic of the early work of this master, to which category this picture belongs. It bears the date 1646. The "Winter-Scene" is appreciably smaller in size, delicate in colour, and pastose in touch. The sky is black with banks of heavy clouds, while the horizon glows with sunset tints. Here, too, we see a canal bordered by small hamlets, while the frozen surface is gay with sledges and skaters, motives which the artist has repeated in countless pictures. They afforded him scope for combining, in a single picture, the innumerable delicate details apparent in a winter landscape. His manipulation is extremely skilful, and superfluous touches which would mar the harmony of the whole are rare in his work. The river flowing away into the distant landscape imparts depth and a telling effect of perspective to the picture. The sky is reflected in its clear waters, and by these means the artist obtains tone,

colour, and an increased volume of light, and reproduces atmospheric effects in a very typical manner. On the flat banks, which follow the course of this winding water-way, small hamlets and sparse trees cast deep shadows contrasting strongly with the great volume of light proceeding from sky and river, and are illuminated by the rays of the sun or the reflected light of the moon-beams. In colouring, Aert van der Neer remains true to the school in which he was trained; the brownish tone which, through the medium of Rembrandt, was common to almost all the painters of Amsterdam between 1630 and 1650, is dominant also in his pictures, but varies greatly in degree, being cool or warm, light or dark, luminous or subdued, according to his mood; frequently, too, the artist combines with it touches of colour which enliven his picture in a remarkably telling manner. Some of his winter scenes and evening landscapes indeed are almost rich in colour effects, and are then always extremely harmonious in tone.

Connected with Aert van der Neer's scenes, are the rare winter landscapes of Jan van de Cappelle. This rich merchant and dyer of Amsterdam was self-inspired, having learned his art "of himself," as his fellow-countryman, G. van den Eckhout, tells us. That he was a great patron of art is proved by the Inventory of his extensive collection of works of art which, among other objects, contained numerous drawings and several pictures by Rembrandt, one of them being his portrait of Van de Cappelle himself. As a painter he may be classed with the best landscape artists of Holland. The majority of his works are sea-pieces, remarkably brilliant and sunny in quality, executed under the influence of the later works of his master, Simon de Vlieger, a large number of whose pictures and drawings were in the collection of Van de Cappelle.

Among his winter landscapes, about a dozen of which are known to me, the one belonging to Mr. Beit is a remarkably good example bearing the date 1652. It represents a frozen canal with several figures; on the bank are houses and tall trees. The motive is very similar to those of A. van der Neer, but is treated with greater simplicity, spontaneity, and breadth of handling, and the wintry atmosphere is rendered with remarkable fidelity.

A. van der Neer found motives for his pictures in the immediate neighbourhood of Amsterdam; a younger landscape painter and native of this city, Jan van der Heyden, took his subjects almost exclusively from within its walls,

and has left us works of small dimensions which in their way may be designated masterpieces of unexampled perfection. Like Van der Neer, Hobbema, and other of his fellow-countrymen, Van der Heyden's activity as a painter covers only a short period. After he had been appointed head of the city fire-brigade—a position he obtained owing to his invention of a fire-engine which long remained in use—he only devoted himself to painting in his leisure moments. His views of buildings, more especially of subjects in Amsterdam, are almost all works of his youth, of c. 1660-1670, and belong therefore to the Golden Age of Dutch painting of minute and finished detail. Many of his views—his squares, canals, and streets—are faithful renderings of his subjects, and being chosen and grouped with much taste and skill they produce a very striking effect; others again are simply "compositions." Among these last-named must be classed the very admirable little picture in the Beit Gallery in which the artist has represented the outer walls of a city with a picturesque old gateway. A young couple, attended by a servant from whom two pilgrims ask alms, are, like the remainder of the very delicately executed little figures, painted by his friend, Adriaen van de Velde. This alone would tend to prove that the picture belongs to the earlier period of the painter as Adriaen died in 1672.

Another of the Dutch Little Masters who was once recognized as the foremost amongst them all, and whose works, in consequence, fetched the highest prices, Philips Wouerman, is so admirably represented in the Beit Collection that the predilection for this master in the XVIII century may be readily understood. The "Rustic Wedding in front of a Village Inn," from the Pelham Clinton Hope Collection, is a masterpiece. The Dresden Gallery with sixty examples by this painter, and the Hermitage with about forty, can scarcely boast of possessing anything better. If the artist is less thought of now than formerly it must be attributed to the lack of pictorial effect in the majority of his pictures; they are also frequently heavy in tone, inharmonious in colour, and exaggerated in execution. The striving after motives and the overcrowding of incident, the illustrative character of many of his compositions, and the lack of fidelity to nature, diminish the artistic value of many of his paintings, which moreover have often darkened much, while the priming has become visible and the colours have deteriorated. But when the artist does not fall into the errors alluded to, his creative power, the brilliancy of his

imagination and his extraordinary memory render his pictures worthy to rank among the best works of Dutch art. This applies more particularly to his landscapes pure and simple, which display such delicacy of aerial tone, luminous quality in the treatment of light, individuality and truth in the observation of Dutch landscape, and skill in composition, that, in spite of their unostentatious form (they are usually of very small dimensions) they rank among the finest examples of landscape in this school. The same applies to a number of landscapes with numerous figures in the foreground, mostly of medium size, light in tone and clear and harmonious in colour—qualities which enable us to appreciate to the full the varied character of the admirable composition. Among such works must certainly be classed the "Rustic Wedding." The picture is full of incident, highly descriptive, and carries us along, but for these very reasons the advocates of the most modern tendencies in art would view it with disfavour. Those, however, who still consider that vivid imagination, consummate drawing, and the highest proficiency in grouping and scenic arrangement count for something in art and are indeed indissolubly bound up with it, will assuredly find this picture wholly admirable and will delight in its many striking artistic qualities and the spirited, refined, and humorous portrayal of the life of the time.

Some small and excellent sea-pieces by Willem van de Velde were formerly, like the picture by Wouverman, in the Hope Collection, which contained so many masterpieces of Dutch art. Two represent the sea with a stiff breeze blowing and ships with coloured sails riding amid the breakers; the whole scene is bathed in that delicate silvery haze, so characteristic of the best works of this excellent painter of sea-pieces. A third work by him, slightly larger in size and of equal merit, represents a calm sea in bright sunshine.

A very large canvas in which a stormy sea is depicted—painted in 1671 and therefore still belonging to his earlier period—is one of his most important pictures, admirable in the superb drawing of the waves, the clever composition, and the delicate gray tone of the atmosphere veiling the red and yellow sails, which shimmer through the mist with subdued but telling effect. Pictures such as these caused Van de Velde to be formerly regarded as the greatest exponent of these subjects, and though in the present day he is little esteemed, his position as one of the best painters of the sea is unassailable.

Some other sea-pieces in the Beit Collection were acquired in the days

when Mr. Alfred Beit was living in a small apartment in Prince's Chambers, and was only laying the foundation of his collection, for instance, "A Rough Sea" with a rocky coast, by Reinier Zeemann, closely resembling Simon de Vlieger's work, and "A Calm Sea," light and clear in tone, an excellent work by the same rare artist; and by Ludwig Backhuisen, a "Stormy Sea with Boats" and the town of Emden, the birthplace of this artist, in the distance. At the same period Mr. Beit acquired a number of landscapes by other Dutch masters of secondary importance, some of which, with the sea-pieces just named, are now hung in the upper rooms at Tewin Water. For the works of Van Goyen, that most gifted among the pioneers of landscape-painting in Holland, Mr. Beit had a special predilection. Two out of the five pictures here by him are particularly fine: a comparatively large work with the view of a wide canal, on the banks of which lies a small village—the trees and bushes painted in subdued tints of a golden hue—and a small evening landscape, a river-scene, painted in the delicate gray tone characteristic of this artist's last period, as skilful in treatment and composition as it is refined in feeling. A wooded landscape by Joris van der Hagen, especially noticeable for its warm and glowing colour, is interesting also in subject—a view of the "Huis ten Bosch" ("The House in the Wood") near the Hague.

Among Mr. Beit's earliest acquisitions are two pictures which were both ascribed to Frans Hals. In one case the attribution is certainly correct: the "Young Flute-Player" is an enchanting little "Rontje" by the great master and of his early time between 1625 and 1630. The merry boy whose lank, fair hair falls over his face, laughs heartily in pure delight at the sounds which he succeeds in drawing from his instrument. With a few broad pastose touches the forms are brushed upon the canvas with such sureness of hand and in a manner so masterly as no other artist save Velazquez could have achieved. The cool blond tone of the colouring is astonishingly luminous; the humour and truth of the expression are so amazingly fresh and naïve that the spectator feels irresistibly impelled to join in the laugh. No other artist has succeeded, like Frans Hals, in catching an expression and in portraying it in so life-like a manner, and this is more especially true of a laughing expression, whether the shy smile of a young girl, or the coarse, boisterous laugh of an old fishwife; each in its way is absolutely natural and wholly convincing. The second picture is the bust of a little girl of the burgher class, whose string of coral

beads gives a touch of colour to the harmonious gray tone pervading the picture. Her shy smile is full of life and much in the manner of Hals; but the general conception is almost too simple for the great master, the treatment not sufficiently spirited. Several pupils are now known who at times approach their master very closely, foremost among them Judith Leister, who later became the wife of Jan M. Molenaer. Her genre-pictures, mostly consisting of one or two figures of small dimensions or of half life-size, so closely approach those of Frans Hals, that until very recently they passed under his name and have fetched as much as £5000. Beside genuine works of Hals, however, they appear comparatively feeble in expression, colouring, and treatment; they display what might be termed a feminine charm and attractiveness, qualities which more particularly appeal to the taste of the public. The picture in the Beit Collection displays all these characteristics, and the attribution to Judith Leister may possibly be correct.

Another rather larger picture has lately been added to the collection, in which the pre-eminent qualities of Frans Hals, as a genre-painter, are revealed in a most attractive manner. This is the "Lute-Player" from the collection of Lord Howe, which, after having been shown at a Winter Exhibition at Burlington House, achieved great popularity and soon became one of the best-known and most admired among the master's works. It is both a portrait and a genre-picture. The fair-haired young man is no street-singer, as is usually the case with subjects of this description treated by Frans Hals, but a man of refined aspect clad in the rich costume of the day, painted with all the truth and vitality which this master alone was able to impart to his subjects. The young man, evidently a lover of music, has caused himself to be portrayed with his favourite instrument, which gives the picture its genre-like character. His pose and the manner in which he holds the lute and strikes the chords are masterly, and display remarkable gifts of observations. We seem to hear the notes reverberate beneath the player's touch. The hands are broadly modelled, but every line has its proper value, and in spite of the bold treatment the whole produces the impression of a most carefully finished work. The blond tone and the general characteristics lead us to ascribe the picture to the years 1625-1630, and this is confirmed by the costume. The master has signed the picture with his monogram, a proof that he was proud of his work.

With the Dutch scenes of peasant life may be classed the pictures of the

Fleming, David Teniers. An excellent work of somewhat large dimensions by this artist hangs surrounded by Dutch pictures in the Beit Collection. It represents a "Rural Fête at the Gates of Antwerp," the towers of the city being visible in the distance. A number of peasants are seated at tables in front of an inn, at the door of which an organ-grinder is playing. Rich in colour and light in tone, the picture belongs to the artist's early time (c. 1645). The drawing is more refined, the proportions more correct, and the types more varied and individual than in the majority of his pictures, especially those of his later period, in which the artist, merely repeating former motives, is too apt to treat again and again the same figures and incidents with little variation. An old copy of this picture, of small dimensions, is in the Suermondt Museum at Aix-la-Chapelle. Another very small picture by Teniers in the Beit Collection, also executed about the same date (1640-1650), is the "Rural Concert." A young peasant with his arm round a shepherdess teaches her to play the flute; the picture has a pastoral character rare in the works of Teniers. In the conception, in the varied colouring and blond tone, such pictures were later taken as models by Antoine Watteau. An old and admirable copy of this picture in a private collection at Berlin is so pronouncedly Watteauesque in character, that one is almost tempted to regard it as a copy by the young Watteau of the original by Teniers.

With the Dutch pictures may also be mentioned a few very fine Dutch miniature portraits. Several of them betray the manner of well-known artists, which is rarely the case in miniature art. Thus the circular portrait of a man in the prime of life, rather larger in size than is usual in a miniature, is a characteristic work of Frans Mieris the elder, of c. 1665. The remarkably delicate portrait of an attractive and youthful woman of the same period clearly reveals the manner and treatment of Caspar Netscher. The young man in a blue coat might be by F. Biset, a follower of Gonzales Coques. The portrait of a youthful lady with fair hair, whose features seem to proclaim her a member of the Medici family, may with probability be assigned to the younger Frans Pourbus. Very charming is the portrait of an Italian girl, coquettishly attired in rich garments of warm and powerful colouring, which was probably produced about the year 1640.

For the reception rooms of the house in Park Lane, a number of portraits by the great English masters of the XVIII century and certain French

portraits of youthful women and children of the same period were acquired by Mr. Alfred Beit.

In freshness and joyousness of conception and in their high sense of beauty, the English masters of this period are not only on a level with their French contemporaries, the creators of Rococo art—which almost in the first stages of its development showed marked signs of decadence—but they even surpass them in the refined bearing and decorative effect of their portraits, though they are seldom endowed with an equal measure of artistic perception and knowledge of nature as their French colleagues. Several of the finest examples of the English School were bequeathed by Mr. Alfred Beit to various public galleries, but the gaps thus created have since been filled.

First among the French works are two stately female portraits by Jean Marc Nattier. One represents the Duchesse de Chartres (the picture was exhibited at the Paris Salon in 1745), the other Victoire, daughter of Louis XV. The former is depicted as Hebe ministering to the eagle of Jove; the latter as a Water Nymph leaning her arm upon a vase from which water pours. Both pictures display the light, cool, bluish-green tone peculiar to this artist, while the flowers introduced supply a few delicate touches of colour. Both are admirable in the aristocratic grace and *suffisance* of the figures. The impression which they leave upon the spectator is that these beings were created solely to be admired and to lead a butterfly existence in a world of ease and pleasure. Exalted to the skies by sycophants, their one aim was to win the favour of their sovereign and to attain the highest social pinnacle, despising all whom they considered their inferiors. This contempt for all things human and divine was soon to meet with that terrible retribution by which not only they, but untold numbers of innocent persons, were overwhelmed. The collection contains another work of this period, the bust of a child of about five years old, by Jean Baptiste Greuze. This artist, a younger contemporary of Nattier, lived through the reign of Louis XVI and the Revolution, and saw the Empire established. His art, however, was wholly unaffected by these upheavals; he always remains the same—a decadent, who, under the mask of childlike innocence, which he imparts to his numerous studies of heads and to a series of typical genre paintings, conceals false sentiment and incipient sensuality, qualities which at times obtrude themselves in his pictures in a manner positively repellent. Occasionally, however, the

naïve and childlike expression is really spontaneous, and the light, golden tone, and the broad and pastose handling combine to produce an effect of great pictorial charm. The study of the child in the Beit Collection belongs to this class. The black lace of the cap, contrasted with the light auburn hair, and the bright-hued costume, produce an unusually refined and almost vigorous colour-effect.

Near the small Greuze hangs a superb Goya, the portrait of Doña



Antonia Zarate, a beautiful young Spanish lady of full but shapely form, deep black hair, large dark eyes, and warm olive complexion. The master, a redoubtable squire of dames, has painted this portrait with especial care, and has put forth all his powers in order to show off the beauty of his sitter to the utmost advantage. Clad in black, with a fine black lace mantilla on her curly hair, she is seated upon a couch covered with material of a deep yellow tone, relieved against a wall of a duller shade of the same colour—a “symphony in black and yellow” as Whistler would have named the picture.

The few pale gray and silvery touches in the girdle, the gloves, the tucker, and the earrings, stand out brilliantly as the highest lights. Simple and unaffected in arrangement, yet composed with consummate skill, calm, almost indifferent in expression, yet unfathomable in its depths of hidden passion.

The English pictures now in the boudoir, among which are hung the Greuze and Goya, and the large portraits in the dining-room are by the greatest painters of the XVIII century. Not one of the leading masters of the English School is missing, and most of them are represented by several works of the highest merit. The large picture which dominates the whole room, the portrait of Lady Talbot, is one of those imposing and representative compositions by Sir Joshua Reynolds, which date from his late period. The youthful lady, tall, slender, and typically English, clad in flowing pseudo-classical attire, stands beside a small altar in the act of making a thank-offering. The motive is characteristic of the Georgian period, but is treated with so much dignity and spontaneity, that, together with the attractive appearance of the sitter and the vigour of the golden colour-scheme, the effect produced is surprisingly fine. It may be objected that the motive is mannered and lacking in vitality, that the forms are too indefinite, that all has been subordinated to the composition as a whole, and that the warm tone, though pleasing, is unreal; nevertheless the astonishing resplendence and brilliancy of the colour, the beauty of the figure, and the distinction of the entire composition are irresistibly attractive. These pictures are, as a rule, far more effective than those of earlier masters, and it is not surprising therefore that collectors should prefer them, and that their financial value should be incalculably higher.

A new acquisition, the portrait of Lady Decies and her child, has been assigned a position in the same room. The young mother, delicate and refined of feature, has just lifted her fair-haired little son out of his cot and draws him towards her. Composition and colouring reveal a close study of the old masters, for whom Reynolds had an enthusiastic admiration and whose works he collected with the utmost zeal. The motive is evidently founded upon Raphael's picture in the Louvre, known as the Madonna of Francis I, while the brilliant colour betrays a study of Venetian prototypes; but the whole is thoroughly characteristic of Sir Joshua—elegant, charming, and showing great refinement of decorative effect. In the portrait of Lady

Talbot beauty of tone was the key-note of the whole; in this portrait, however, which even surpasses the first-named work, the richness, purity, and luminous quality of the colouring produce a magical effect.

Gainsborough—who though less esteemed in his own day now ranks higher than his great rival Reynolds—is represented in the Beit Collection



by six pictures, two of which even surpass the masterpieces by Sir Joshua, to which allusion has just been made. In delicacy of tone and freedom of handling the portrait of the dancer Bacelli is a marvel, but being only a small sketch, it cannot be classed in the same category with the large portraits. Clad in a dress of white tulle trimmed with blue, with fluttering ribbons of the same colour, her right hand upon her hip, her left holding up the hem of her skirt, the beautiful Italian glides lightly along, casting coquettish glances at

the spectator. The light, delicate tones, with occasional touches of a warm golden hue, the cheeks slightly heightened in colour by the exhilarating movement of the dance, combined with the all-pervading tone of silvery gray, produce an impression of ethereal loveliness such as only Gainsborough could achieve. The pastose colours are laid on with a light but masterly sureness of touch; the painter in this rapid sketch has merely given us a first impression for the large picture now belonging to Lord Masham, but from the modern point of view, which ranks clever impressionism above carefully finished workmanship, this picture produces an absolutely perfect effect; and the same applies to its pendant, formerly in the Rudolf Kann Collection.

Two recent acquisitions show us Gainsborough at his best. In the large portrait of Mrs. Watson, daughter of Lord Sondes, the still youthful lady is seen resting her head pensively on her left hand, a figure of the utmost refinement and distinction. The exquisite colouring of the tulle scarf, and of the knots of bluish ribbon on the robe of pale yellow worn over blue, the whole relieved against a red curtain, combine to produce a colour-scheme of unexampled charm executed with inimitable lightness of touch and delicacy.

Even more remarkable and typical, both from the point of view of genre and landscape, is the "Cottage Girl," a little village maiden with a puppy tucked under her arm and a pitcher in her right hand, who wanders dreamily in a wooded landscape clad in a deep blue frock with dull brown overall. The little figure stands out against the bluish-green tones of the background in wonderful relief, the colour-effect is striking and recalls the landscapes of Rubens. The delicate form of the child, the beautiful features, the dreamy, pensive expression, have nothing of the peasant child, but betray the mode of conception which prevailed in the age of Rousseau. Yet no decadent note, such as is too often found in French pictures of this class by Greuze or Fragonard, mars this exquisite idyll, for freshness and simplicity are here united to ideal charm.

The portrait of Margaret Gainsborough, which hangs at right angles to that of the dancer Bacelli, shows us a rather earlier phase of the master's art; judging from the age of the sitter it must have been produced towards the close of Gainsborough's "Bath" period between 1770 and 1774. The artist, who painted his daughters many times, has here represented the eldest nearly

in profile and to the waist. She is clad in a dark coloured dress of an indefinite hue, enlivened by touches of yellow; a white muslin collar, broadly painted, falls over the bodice which is open in front showing the throat encircled by a tiny band of velvet. She wears a hat turned up on the left side, the predominating tone of which is a light fawn colour, some touches of yellow being again introduced. The painting of the flesh and of the hair is admirable, and the profile stands out brilliantly against the dark background.



Very characteristic examples of the art of Gainsborough are two small landscapes, one of which, "The Pool in the Wood," displays refined and harmonious colour-effects and a light and vigorous touch. Gainsborough is almost the first English artist who attempted to treat landscape as a subject; but his work received scant recognition from his contemporaries. In their estimation, the greatest exponents of landscape art of the day were the Italians. Painters like Zuccarelli and Antonio Canale were even induced to come to

England for a brief period, and every cultured Englishman who stayed for any length of time in Rome or Venice, sought to obtain examples (painted if possible under his eye) of works by these artists, and by Guardi, Belotto, Pannini, and their imitators. This explains why we meet with so large a number of paintings in England by these admirable artists. One of the drawing-rooms in Mr. Beit's house is entirely hung with examples by these painters. Besides two views on the Arno at Florence, early works by Bernardo Belotto, we meet with a number of excellent pictures by Francesco Guardi. In the first place two views of Venice—the "Piazza with a view of San Marco" and the "Piazzetta with a view of the Harbour," both with numerous little figures. In the depth and richness of the colouring, the spirited pictorial treatment, and the refined and remarkably truthful rendering of tone, Guardi here almost surpasses his master, Canaletto.

A third picture of larger dimensions, exceedingly luminous in colour, represents the Grand Canal from the Madonna della Salute and looking towards the Doge's Palace. Another view of the Grand Canal near the Palazzo Grimani is cooler in tone, but very striking in its clever rendering of a gathering storm—the cold Borra so prevalent in Venice in the early spring. Two small upright pictures with ruins and scattered figures, so-called *Fantasia*s, are composed by the artist from sketches made by him on the Terra Ferma.

In the last twenty years or so, two other English portrait painters of rather later date than Reynolds and Gainsborough have gradually come to the fore in the estimation of connoisseurs and collectors—Romney and Hoppner. Their pictures, which in former years had no sale and were indeed scarcely noticed, now command high prices almost equal to those paid for masterpieces by Reynolds and Gainsborough, and their more important works are rarely to be purchased now. The present popularity of these two artists may partly be explained by the fact that good works by the greatest English masters have long been practically unobtainable; but even beside Reynolds and Gainsborough they have their own individual merits and a considerable measure of charm. The Beit Collection possesses several exceedingly good examples by both these artists. By Romney we have the portrait of Mrs. Henry Ainslie with her little girl upon her knee, very attractive in conception, theme, and colour, but the manner of painting already displays that super-

ficial, decorative, and somewhat unnatural treatment and the chalky tone which characterize most of this artist's portraits. I am disposed to rank Hoppner higher than Romney, especially as regards his pictorial quality; an opinion confirmed by the two pictures in the Beit Collection, which are both magnificent in colour. The portrait of the Countess of Aldborough with her fantastic many-coloured hat and high waist-line—fashions which stamp the



picture as of the period of the French Revolution—is nevertheless most attractive in colour-effect. The second Hoppner in the collection is the portrait of Countess Poulett. A black lace mantilla falls over her white tulle dress with its blue sash; this colour-scheme, with the delicate flesh-tints and the tone of the landscape combine to produce a very striking effect. A small portrait by Sir William Beechey (now removed to Tewin Water) of the celebrated actress Mrs. Siddons, a full-length standing figure in a landscape with sunset light, would form a good pendant to Gainsborough's portrait of

the dancer Bacelli, though pictorially of far inferior quality. The actress is depicted in one of her *rôles*, probably as Lady Macbeth; clad in black pseudo-classic garb she brandishes a dagger in her right hand and holds a bowl in her left.

The portrait by Sir Thomas Lawrence of Mrs. Hillyer seems—judging from the style of dress and the manner of painting—to belong to the earlier period of the artist's career, that is to the last decade of the eighteenth century. The lady, who is seen to the waist and in three-quarter face looking to the left, wears white with a black waist-band and a black gauze scarf which falls over her left arm; round her throat is a necklace, and a blue ribbon adorns her hair. The flesh painting is exceedingly bright and pure in quality, and the eyes are of great vitality of expression; behind the figure is a curtain of that brilliant shade of red for which this painter had a special predilection.

The doyen of the Scottish School of Painting, Sir Henry Raeburn, long remained unrecognized in England. Of late years, however, the tide has turned in his favour and his portraits are now as highly prized as those by Reynolds or Gainsborough; and justly so, for if Gainsborough has been called the Van Dyck of English portrait-painting, Raeburn may well be termed the Scotch Frans Hals, on account of the fresh naturalism of his conception and the breadth and sureness of execution. The large double portrait of Sir John Clerk and his wife, Rosemary Dacre, is one of his masterpieces. The wealthy Laird stands on a hill pointing out to his wife the boundary of his property. The evening light sheds its warm radiance over the group and over the charming hilly landscape and intensifies the sense of peace and contentment which pervades the scene. The unusually brilliant and striking effect of light which the artist succeeded in obtaining has caused him to finish the picture with unwonted care. The expressive portrait of Mrs. Cay at Tewin Water (one of the most recent acquisitions) is, on the other hand, treated with the master's accustomed breadth of touch, although the face shows careful execution. The rise of the earlier English School of portrait-painting is represented by one example, a female portrait by Allan Ramsay, which was formerly regarded as a work by Hogarth. Ramsay has here followed closely in the steps of this great master who first raised English art to a position of complete independence.

The connection with Hogarth is emphasized by the fact that this youthful

woman is not the beautiful and aristocratic type portrayed by Reynolds and Gainsborough, but is a true descendant of those Roundheads who overthrew the rule of the Stuarts and were instrumental in establishing the supremacy of the Parliament in England. Rough-featured and certainly not beautiful, her spirited and self-reliant mien gives the portrait a *cachet* which renders it by no means unattractive.

The collection also contains a large genre picture, "The Peasant's



Family," one of the best works of another more modern artist who cannot be classed among the greatest of English masters—John Opie.

A young girl holds a pitcher of water from which her little sister is drinking, while another sister, who also holds a pitcher, stands by. For this period and school the figures are unusually true to life and sympathetic in expression, and the colouring, though of a uniform and somewhat monotonous tint of brown, has considerable strength and depth of tone. The light is well concentrated and in its effect involuntarily recalls similar motives by Murillo.

The earliest, almost tentative, attempts at landscape painting, of which, as we have seen, the Beit Collection contains two examples, found so little favour at the time that the art only attained to an independent position in England towards the close of the XVIII century. Constable, Turner, and Bonington were the founders of modern landscape art, and the French landscapists, even down to the most modern exponents of impressionism, are their direct descendants.

The Beit Collection contains a study on the beach with figures by Bonington; the effect of evening light upon the calm sea is so admirably rendered that the picture may be regarded a masterpiece by this artist.





THE character and style of Tewin Water, the country-house acquired by Mr. Alfred Beit in 1900, induced him to turn his attention to collecting earlier Masters of the Italian school. The house, erected towards the close of the XVIII century, was furnished and decorated by Mr. Beit's immediate predecessor in the style of the Renaissance. The charm and liveable character of the house induced its new owner by degrees to make further improvements by adorning it with works of art of high quality; and Mr. Otto Beit has carried on what his brother initiated. He has removed to Tewin Water the only important example of XVI century art which hung in the house in Park Lane—the portrait of Count Alberti with his page, signed with the name of Paolo Veronese, to which we shall refer later—and he has also brought together

there a small but choice collection of Italian pictures of great interest for the history of art, which, together with early tapestry, oriental carpets, antique furniture, majolica and bronzes, produce an impression of considerable artistic beauty as well as of comfort. The collector was actuated principally by a desire to impart to the rooms a refined and decorative effect; it was not his purpose to acquire works by definite masters of the first rank, nor did he aim at any system of completeness; but he secured whatever presented itself in the shape of good paintings of the Italian Renaissance which would harmonize well with their surroundings. Hence several of these pictures, including some of the best examples, still await definite classification, and are consequently of special interest to the art-historian.

The earliest among them, three large panels of the close of the Quattrocento, are very difficult to determine with any certainty. A Tondo representing the "Adoration of the Shepherds" with figures rather under life-size, was attributed by its former owner to Ridolfo Ghirlandaio; since then it has been ascribed to Piero di Cosimo; and even Signorelli, or at least some painter of his immediate surroundings, might come under consideration. The warm, glowing colour and the angular forms recall Signorelli, as do also the types in part; while the drapery, the landscape, and the types of the Madonna and Child, reveal a more decidedly Florentine influence. Another picture of the same subject, of larger dimensions and square in form, is in some respects connected with the Tondo, but points more definitely to Florence as its place of origin. It was bought as a Filippino Lippi, of whom we are certainly reminded in the figures, though the picture does not display his bright, varied, and inharmonious colouring, his light liquid touch, and his vitality of movement and expression. The types recall Domenico Ghirlandaio, the square, thickset Child has the form of Credi's children, while the colouring is warmer in tone and the touch firmer than is the case with this artist. The name of Ridolfo Ghirlandaio might be suggested, but his well-authenticated pictures (a great variety of works difficult to class have of late years been ascribed to him) display more powerful effects of chiaroscuro and a tone of greater depth and brilliancy. The letters P.B. on the sandal of one of the shepherds probably refer to the donor rather than to the artist. A third picture showing similar tendencies, and of the same period, might more probably be brought into relation with the master of Ridolfo: the long, narrow, tapestry-like picture,

see page 42.

January 31st, 1921.

As a result of the investigations which I have made with reference to the authorship of the Tondo of the "Adoration of the Shepherds" in your collection, I beg to state that in my opinion the picture is a work by Piero di Cosimo.

A comparison with the works of this Master (which may be found conveniently reproduced in Dr. F. Knapps monograph "Piero di Cosimo," Halle a. S. 1898) yields a number of most striking analogies with your picture. Thus, the type of the Madonna is one which frequently appears in Piero di Cosimo's pictures; it is especially akin to that of the "Magdalene" formerly in the Baracco collection at Rome, and now in the Palazzo Corsini, indeed, the two figures give me the impression of having been drawn from the same model, all the more so as the hands are also very similar. The Infant Christ is very similar indeed to that which occurs in the Tondo in the Hermitage Gallery. Further, in the treatment of light and shade and the expressive, animated play of hands, the picture has much in common with the "Enthroned Madonna" in the Ospizio degli Innocenti at Florence; and to mention a small but interesting detail, the ox in the background to the left is extremely similar to the one seen in the "Adoration of the Shepherds" at Berlin. Apart from details of form, the colouring also points definitely in the direction of Piero di Cosimo, of whose delicate and sensitive imagination the whole invention of the picture is indeed characteristic.

TANCRED BORENIUS.

"The Allegory of Chastity," formerly ascribed to Piero di Cosimo. There is no doubt that composition and theme are closely connected with him, the picture is strikingly reminiscent of such works as the "Cephalus and Procris" of the National Gallery, and the "Mars and Venus" of the Kaiser Friedrich Museum, but the rather clumsy figures and round forms, especially of the children, are not of his type, but are more characteristic of Lorenzo di Credi,



of whose manner the landscape with the groups of round-topped trees, the rocks, and the bluish and brownish-gray tone of the colouring are also typical. It was evidently designed as a "sopraporta" or as the front of a large cassone. In the *naïveté* of its graphic style, in the half timid, half affected gestures of the figures, this picture is decidedly attractive and may well have been painted by Credi himself. The subject is difficult to explain. The youth on the extreme right, clad in the costume of the period, who points upwards with an

air of aloofness, is evidently repudiating the advances of the maiden in diaphanous fluttering draperies who gazes ardently at him. In the centre of the picture she is again seen appealing to the god of Love, who offers her an arrow which the little cupid, standing between them with upraised arm, seems to adjure her to receive. Two amorini are playing amid the flowers at her feet, while a third lies outstretched upon the grassy sward. Love is the theme and keynote of the whole, to which subordinate incidents such as the stag roaring, the doves cooing, and other details seem also to allude. These three pictures belong to the close of the XV or the first years of the XVI century. At this period we meet with a large number of paintings in Florence, which recall many different contemporary masters such as Ghirlandaio, Mainardi, Signorelli, Verrocchio, Credi, Botticelli, and others, though we are unable to ascribe them to any of these artists, or even definitely to one of their respective workshops. It is certainly more reasonable to recognize in these followers of great and well-known masters their "amici" or "seguaci," than to reconstruct artistic personalities out of the master's own paintings or those of his workshop, and thus at times to deprive him of his best productions.

Of the numerous unidentified painters of the Quattrocento who derived their art from the great masters, some few have of late years gradually emerged as definite personalities, such as Jacopo del Sellaio, the different Florentines bearing the name of Raffael, and others, though many problems still remain unsolved. This is even more the case when we come to the great pioneers of art at the beginning of the XVI century. Pictures belonging to the immediate *entourage* of Fra Bartolomeo and Andrea del Sarto, of Raphael and Bronzino, have been preserved in great numbers; for the most part they are incorrectly ascribed to one or other of these masters, but no satisfactory attribution has thus far been found for them. The pictures at Tewin Water offer a number of interesting and important problems of this description. Four small works with scenes from the "Life of the Virgin," evidently parts of a predella, reveal the period and the manner of Fra Bartolomeo and Albertinelli, but I am unable to propose any definite name for them. Though not showing any specially remarkable qualities they must nevertheless, by reason of their naïve conception, local colour, easy descriptive style, and warm, rich tone, be designated attractive works by a Tuscan artist of *c.* 1520. A follower of the Frate, an artist of inferior calibre like Zacchia or Paolino da Pistoia, is the painter of a

Madonna with the little St. John. A very difficult question is that of the classification of Florentine portraits in the first decades of the XVI century. As a rule they pass under the names of Andrea del Sarto, Bronzino, Francia-bigio, Pontormo, Bugiardini, Bacchiacca, Salviati, Rosso, Ridolfo Ghirlandaio, Puligo, Allori, and others, collective appellations which often conceal the true authors who are in point of fact other contemporary or later artists. As such works are very rarely signed and to meet with historically authenticated examples is quite exceptional, it is a matter of great difficulty to distinguish between these artists who are so closely inter-connected. Several admirable portraits of this description are in the collection at Tewin Water. Among



them is the portrait of a youth playing the lute, which may be definitely attributed to Francesco Ubertini, called Bacchiacca. The uncertain and defective drawing, the bright colouring, the treatment of the landscape with the small figures in their fantastic costumes, are altogether typical of this painter and are met with in his authenticated works. The youthful "Lute-Player" is one of the few existing almost life-size portraits by his hand, and may be characterized as the most important among them all. The landscape with the "Triumph of Love" and "Apollo and Daphne" in the distance, is particularly attractive. Of greater importance is the portrait of a fine-looking man in rich attire some twenty years later in date. We have ascribed it to

Giuseppe Salviati, to whom the characteristically Venetian method and delicate luminous tone of the colouring seem to point. The motto of the person portrayed, SIC . TUTUS . AC . GRATUS . ERIS . may be read on the marble pedestal on which a porcupine lies close beneath the hand of the sitter. To a later artist of this class, perhaps Alessandro Allori, the nephew of Bronzino, may be ascribed the portrait of a Florentine lady caressing her two children who stand before her; the scheme of the colouring is dark and low-toned, and both in conception and pose lacks the refined treatment of earlier masters of this class.

Among the most important examples of this small collection of classic Italian pictures may be reckoned the large Tondo of the Holy Family with St. Elizabeth and the little St. John, by Sodoma. The amplitude of the forms, the somewhat conventional types, among which we detect models of Leonardo and more particularly of Raphael, prove that the picture belongs to the period immediately succeeding the painter's sojourn in Rome. The colours are remarkably warm and luminous, and in their juxtaposition still reveal traces of the Lombard tradition. The picture has retained its original frame, magnificently carved with garlands of fruit; this is also the case with some of the last-named Florentine portraits, the effect of which is still further enhanced by their beautiful and richly decorated frames of the period.

The Venetian School is almost equally well represented in the Collection as the Florentine, by several large and effective portraits as well as by some figure-subjects of a decorative character. Two of the first-named are works of Jacopo Tintoretto, and represent high State functionaries of Venice, true types of those refined but thrifty patricians who for centuries controlled the trade of the world by their shrewd diplomacy, while the presence of highly cultured envoys of the Republic at all the Courts of Europe, gave Venice an authoritative voice in world politics. Remarkably effective is the portrait of a Senator of San Marco, clad in a light red velvet mantle lined with ermine; behind him is a window with a view over the sea indicating that he was Governor of one of the islands in the Ægean Archipelago. Another and less attractive aspect of Venetian life is presented to us in the portrait, ascribed to Domenico Tintoretto, but more probably by one of the Bassani, of a youthful woman richly attired about to strike her lute. No Venetian lady of high degree would have been portrayed thus; the artist would not have been permitted to paint her portrait except in State attire. Traditionally this picture, conceived and

treated in a genre-like manner, represents a Venetian courtesan named Battista Franco; the treatment makes such a designation very probable. The almost Oriental seclusion in which the women of Venice were kept at this date, caused the courtesans to play a considerable *rôle* in Venetian life, especially at the time of Aretino, to which period this picture belongs. Carpaccio's little panel



of two courtesans in the Correr Museum is well known; and some were even immortalized on medals. The Venetian artist represents them with his customary simplicity, and without any suggestion of the sensuous; the treatment is purely pictorial, naturalistic, and absolutely veracious—voluptuous and indolent as they were, idling the day away with music and song.

A portrait of large dimensions should, judging from the name it bears, be by one of the greatest masters of Venice. It is an imposing work of rich

and brilliant colour effect, representing, according to the inscription, a noble belonging to one of the oldest patrician families of Florence—Alessandro Alberti—attended by a youthful page. The address of a letter which lies on the table at his side runs as follows: "Alessandro Alberti l'anno XXX della sua età. Paolo Cagliari il ritrasse nel 1557. In Venetia." The picture, formerly in the Palazzo Torregiani at Florence, has consequently been always regarded as the work of Paolo Veronese. The master left his home at Verona for Venice in 1555 and could therefore well have painted the portrait of Alberti, who was then living in exile in that city; but the picture shows little connection with the art of this master, even with his earlier works, those especially in the church of S. Sebastiano in Venice, where he was then engaged in painting ceiling frescoes and altar-pieces. In contradistinction to Paolo's wholly pictorial treatment and handling of his pigments, the colours here, in which a light yellow predominates, are almost pure and somewhat hard in contrast. The drawing is extremely decided, the execution careful, and in this respect the picture is far more reminiscent of the paintings of Parmegianino though it does not altogether coincide with the manner of this artist. It is undoubtedly by an Italian master of conspicuous ability belonging to the Cinquecento. In spite of the signature, doubts as to the authorship of Paolo Cagliari are fully justified. The incorrect spelling of the name is highly suspicious and leads us to conjecture that the inscription may have been tampered with and altered in later times.

Several Venetian pictures of large dimensions with numerous figures are decorative and effective in their cheerful colour-scheme, and are specially suitable for the purpose for which they were acquired. For instance, a "Santa Conversazione" of the workshop of Palma Vecchio with the Madonna and Child adored by two saints; a hilly landscape in the background. The brilliant colouring points to Palma's latest period, but drawing and treatment prove that it was only executed by one of his assistants. Far more spirited and varied in episode are two long panels of large dimensions by Bonifacio, with allegorical subjects. They represent the allegories of "The Pursuit of Fortune" and "The Pursuit of Fame." The painter has bestowed but little care on the composition and on the allegorical side of the pictures, but the splendour of the colouring is remarkable, a characteristic peculiar to Bonifacio which especially distinguishes his works from those of his

Venetian contemporaries. Hence the effect they produce is exceptionally decorative.

Two small Madonnas belong to the school, more or less dependent on Venice, of the Terra Ferma. A "Marriage of St. Catherine," with St. Jerome standing at the side, appears to me to be by Boccaccio Boccacino of Cremona, and of his latest period when he was sojourning in his native city; a work



pleasing in composition and rich and luminous in colour. A small Madonna which formerly passed as a Bartolomeo Montagna seems to be an early work of the Ferrarese Ludovico Mazzolini. It displays the characteristic fiery colour and powerful chiaroscuro of this artist, but is still strongly influenced by Venetian art and is consequently more true to life and more attractive in character than his later paintings. The latest addition to the collection is a remarkably interesting portrait by Sebastiano del Piombo—a life-size figure in

half-length of a young and beautiful woman who, judging from the costume, more especially the white drapery on her head, appears to be a Roman. It might be inferred that her name was "Lucia," as her eyes are very distinctly reflected in the small silver vessel which she holds with one hand. The figure was perhaps intended for a St. Lucy, the artist having taken as his model some beautiful Roman woman.

That the work is of the master's later period is proved by the academic drawing and the cool though very telling effect of the colour-scheme. The brilliant green of the curtain forming the background to the figure is the only indication of the Venetian origin of the painting. The general character of the picture very strongly recalls Raphael's "Donna Velata" in the Pitti, which, however, lacks the freshness of colour and sureness of draughtsmanship apparent in this portrait. In my opinion the portrait in the Pitti is not an original by Raphael as is now usually assumed, but only a copy by Sassoferrato, to whom the picture was at one time attributed.

A plastic work of large dimensions, which hangs over a door on the landing, is also deserving of mention, a painted terra-cotta of the Madonna almost life-size, in high relief, by Mino da Fiesole. It is an early work of remarkable excellence and spontaneity, and does not display that angularity of form so frequently found in his work. This composition is not met with, as far as I know, in marble or stucco. A recent acquisition of the same period is the bust in painted terra-cotta of St. John Baptist as a child, originally composed as the pendant to a similar composition of the Infant Saviour. In busts of this description the Florentine nobles, for whose private chapels they were produced, often caused the features of their children to be perpetuated, such works being among the most beautiful examples of the art of the Renaissance.





THE BRONZES



ALMOST contemporaneously with his earliest acquisitions of Old Masters, Mr. Alfred Beit also made his first purchases of bronzes, having been impelled thereto in 1891, when the large and varied collection of Mr. Isaac Falcke was disposed of by private treaty in London, the greater part being acquired by Mr. Beit and the Berlin Museum. Nearly the whole of the very choice collection of Italian majolica was purchased by Mr. Beit, and thus was formed the nucleus of what has since become one of the finest collections of its kind in England, to which was added later an important collection of Hispano-Moresque pottery. Mr. Beit also acquired from the Falcke Collection a small number of other objects, and from this period dates his predilection for early bronzes. Both he and his brother became enthusiastic collectors of bronzes, and were singularly fortunate in their acquisitions. Since Mr. Salting's bronzes passed by bequest into the Victoria and Albert Museum, Mr. Beit's collection of Italian bronzes may be regarded as the most important

in private ownership in England. In addition to the Italian statuettes, the collection contains also some exquisite French groups of the XVIII century, while at Tewin Water there are a large number of bronzes of a decorative character, mostly Renaissance reproductions after the antique.

The predilection for collecting small bronzes is by no means an outcome of modern taste; in Greek and Roman times they were also produced in great numbers and were acquired by collectors; and with the re-awakened feeling for the antique, the taste for this branch of art also revived and has continued to flourish ever since. The great collections of bronzes in the Bargello (the old Medici Collection) at Modena (the Este Collection), in the Hofmuseum at Vienna (the collection of the Emperor Rudolph II), in the museums of Brunswick, Cassel, and Dresden, and in the palaces of Detmold, Arolsen, and elsewhere, all testify to the zeal and enthusiasm of wealthy collectors from the XV century onwards. It is doubtless due to the enduring character of bronze, a substance in itself of little value, that so comparatively large a number of these works have been preserved; for interest in them has fluctuated greatly. Antique bronze statuettes of small dimensions were at first the examples most highly prized. When a taste for more modern bronzes developed, different schools and masters were sought for with varying degrees of interest. Twenty, thirty, and still more so, fifty years ago, little discrimination was exercised in the purchase of bronzes, and the prices paid for them were extremely low; but in the present day bronzes of the highest quality fetch extravagant prices, more particularly Italian bronzes of the Quattrocento.

Small bronzes, especially statuettes, possess many qualities which render them very desirable to the collector. They are both durable and decorative, and their patina endows them with a peculiar and varied charm; artistically, moreover, they are in some respects superior to large plastic works. At times, for instance, they are very elaborately chased and have then the charm of the highest finish, while in other cases the rough casting remains, and thus preserves to us the artist's own free handling in the model. The small bronzes display, as a rule, correctness of observation in all these particulars, in contradistinction to large statues which, during the period of the Renaissance (always excepting the works of some few artists of the Haute Renaissance), were designed with due regard to their architectural surroundings, that is, to

the places they were to fill in niches or on monuments, and only quite exceptionally were treated as free-standing figures.

The Early Renaissance, taking classic art as its prototype (small bronze reproductions of antique models being especially prized at this period), may be said to have re-discovered the beauty both of the single figure and of the group in all its aspects; and the Haute Renaissance was able to invest these compositions with still greater charm. With outward beauty in the classic sense, *i.e.*, the beauty of the human form (which these artists, unlike their contemporaries the sculptors in marble, represented nude) they, as the direct descendants of mediaeval art, combine psychological qualities—beauty of soul and depth and poignancy of feeling. In this respect these small Renaissance bronzes have an altogether individual character, even beside, and in part in contradistinction to, their antique prototypes.

The bronze statuette as an independent work of art is the creation of the late XV century. Donatello and Ghiberti, it is true, produced small figures in bronze, but they were either parts of the decorative scheme of some tomb or monument, or were chance castings of wax models, which cannot, strictly speaking, be classed among bronze statuettes proper. The masters who were first active in this direction and who exercised a determining influence in Florence, where the art of bronze casting in the period of the Renaissance originally took its rise, are the pupils and followers of Donatello—Bertoldo di Giovanni and Antonio del Pollaiuolo; perhaps, too, Andrea del Verrocchio. From the school founded by Donatello at Padua proceeded a number of rather later artists, foremost among them being Bellano and Riccio. With this school also are associated the Venetian masters, notably Leopardi and the younger Lombardi. Some few definite dates are now known relating to most of the bronze sculptors of the Quattrocento, and a considerable number of their works can be cited. They had, however, innumerable assistants, and in addition to them a very large number of artists in bronze were working not only in Florence, Padua, and Venice, but also sporadically in other cities, such as Mantua, Siena, Milan, Rome and elsewhere, and to these artists must for the most part be assigned the thousands of small Renaissance bronzes of considerable merit which still exist. Thus far it has only been possible to ascribe a limited number of these bronzes to definite masters, and even then many attributions are hypothetical. As regards the Cinquecento, with Vasari's

"Lives" and other sources to guide us, it might be supposed that we should be better instructed; but the reverse is the case. Scarcely a single statuette exists which could be ascribed with absolute certainty to Leonardo or Jacopo Sansovino, to Benvenuto Cellini, Gianfrancesco Rustici, or other celebrated sculptors in bronze of the day. More uncertainty reigns here than is the case even with the earlier workers in bronze, and it is only in the late Renaissance that we encounter fewer difficulties, and that the problems become less baffling. It is at least possible, by means of works bearing signatures or the pedigrees of which are traceable, to identify with some measure of certainty the small bronzes of artists like Alessandro Vittoria, Gian Bologna, Elia Candido, and other contemporary masters; but in spite of this, the number of allied, not classified, and as yet undetermined works, is still very large. With the Baroque period, the art of the sculptor of small bronzes decayed and gradually lost all vitality. The very substance of bronze, severe and colourless as it is in quality, was out of harmony with the taste of this period, with its predilection for brilliant colour and movement, colossal proportions, and decorative effect. It was not until the Rococo period that the art was revived, at all events in France, while in Germany, where the pleasing and less costly figures in porcelain were in vogue, it found no favour. In the XIX century some further attempts were made in France, but Barye was the only artist who, in his admirable little animal bronzes, produced anything of permanent value.

The Beit Collection contains specimens of all these different periods, and among the earlier bronzes are a number of excellent pieces, some indeed of the highest quality. But even in this rich collection there are many gaps, so that it is impossible to trace the history of this branch of art in its complete development. I shall therefore confine myself to singling out the most important examples; and at the same time shall draw attention to certain bronzes, the origin of which it is difficult to determine, and endeavour to classify them to the best of my ability. The masterpiece of Antonio Pollaiuolo, a Hercules on a three-sided base, was bequeathed by the late Mr. Alfred Beit to the Berlin Museum, and there is therefore no example of any importance in the Beit Collection by Florentine bronze-workers of the Quattrocento. On the other hand, Andrea Riccio, the most celebrated Paduan sculptor in bronze, is represented by a work as notable in its way as the Hercules—an equestrian statuette.

The Hercules, like all Antonio Pollaiuolo's bronzes, is unique; whereas numerous repetitions of Riccio's statuette are known, as, for instance, in the Salting Collection (Victoria and Albert Museum), in the Berlin Museum, and in the collections of Prince Liechtenstein, Mr. Quincy A. Shaw (at Boston), and Mr. Pierpont Morgan. Of these, the example in the Salting



Collection is of rather larger dimensions, and differs from the other statuettes in the treatment of the horse, the lively movement of which is typical of Riccio, whereas in all the other pieces the horse is a free reproduction of one of the antique horses on the façade of S. Marco. These four magnificent horses of finest Greek workmanship, which the Venetians brought back as booty from Constantinople after one of the Crusades, exercised a powerful

influence upon the modelling of the horse in the Early Renaissance, and they were continually copied even at the close of the XV century. This small equestrian figure has always been traditionally attributed to Riccio, and in this instance tradition is undoubtedly right, for even details, such as the form of the helmet with its volutes in front and at the back, the use of the small shell, and other minor particulars, are characteristic of Riccio. The Beit example of "The Horseman," a typical warrior shouting his war-cry, is a remarkably fine work, vigorous in form, finished throughout with the utmost care, yet absolutely spontaneous. The quality of the patina is also exceptionally fine. A second bronze of a warrior, the nude figure of a man with sword drawn and upraised shield (both missing in this example), appears also to be from a design by Riccio. Very attractive is another smaller work, also an "Equestrian Figure," though humorously treated, a bearded faun riding upon a goat, whose horns he grasps, while he holds a ewer in his left hand. A second example of this original composition is in the Berlin Museum. Riccio had a special predilection for treating animals and their mythological accompaniment of fauns and nymphs. He was the originator of a species of pastoral genre: fauns, satyrs, nymphs, or fantastic denizens of the sea, whom he represents in company with animals of pictorially attractive character and mythical creatures freely adapted from the antique—forms of representation wholly in accordance with the taste and tendencies of the day, and the scholarship of the age.

A characteristic little figure of this class is a faun, the pendant of which was evidently a nymph, whom this sylvan deity is about to embrace. Such figures are constantly met with in the fantastic ornamentation of innumerable bronze objects produced for domestic use, which may certainly be ascribed to Riccio and his workshop. In these the artist shows much wit and cleverness of invention, combined with tasteful execution.

The Beit Collection contains a great number of interesting examples of such objects by Riccio and the large group of unknown artists who were associated with him at Padua or became his imitators; for instance: an ink-stand in the form of a crouching satyr who blows a long horn, the end of which is fashioned as a head; a lamp formed as a bearded head, placed, like a head of Goliath or of St. John Baptist, on a dish, which is supported upon a gryphon's claw; a sea-monster attacked by a serpent (clearly inspired by the Laocoon group) holding between its fins a shell-shaped receptacle

for sand, on its tail another shell to hold ink, and in its hand a flower, evidently designed as the socket for a lamp (now missing); a pelican as a lamp; a double lamp with two masks; and a sea-monster with a shell on its tail, designed as an inkstand. The plaintive entreaty depicted on the face of this monster is addressed to Neptune, who, in complete specimens, stands upon the back of the creature and urges it forward with his trident.



Riccio's fertility of invention in producing objects of this description for daily use was remarkable. They consist of candelabra (among them one of such gigantic proportions as the example in the Santo at Padua), vases, salt-cellars, mortars, bells, candlesticks, lamps, inkstands, caskets, paxes, doors for tabernacles, sword hilts and sword pommels, daggers, plaquettes, scissor-sheaths, and many other objects. Riccio was the originator of this branch of art, and these small bronzes rapidly became so popular that they were soon considered indispensable as ornaments for the writing-table by the *savants* and

wealthy collectors of Padua and Venice, and also took their place beside the bronze statuettes as decorative objects destined for the adornment of the room.

An immense number of these small bronzes were made in Riccio's workshop, and many more must have been produced contemporaneously and at a later period by his followers. The larger examples, such as vases, bowls, and candlesticks, are those most eagerly sought for now among bronzes of the Renaissance, but are extremely rare and costly. At the Bardini sale in 1900, the sum of two thousand pounds was paid by Mr. Salting for a bowl of this description. A good example, undoubtedly Paduan, and perhaps produced in Riccio's workshop, is the two-handled bowl in the Beit Collection. An inkstand in the form of a casket, the decorative foliage of which in its softer outline points to a somewhat later period, is of importance on account of the inscription which it bears: *FEDERICUS RAVENNAS*. This artist must have developed under Paduan-Venetian influence, but I know of no other works of his, nor of any documentary notices concerning him.

Several mortars of attractive form, decorated with very delicately executed garlands of fruit and flowers, point to the workshop of Alessandro Leopardi; the principal example, of unusual size, is probably the finest specimen of a mortar in existence.

Reproductions of the antique in small bronzes were also very popular. One of the earliest of the Renaissance bronze sculptors, Filarete, made a small copy in bronze (now in the Albertinum in Dresden and bearing his signature) of the Marcus Aurelius. Of this celebrated Roman statue, which exercised a determining influence upon the equestrian statues of the Renaissance and even upon those of the Baroque period, a great number of small reproductions of the XV and XVI centuries have been preserved, one of which is in the Beit Collection. The shell on the base shows that it was designed for a practical purpose, namely for an inkstand. The Spinario was another composition very frequently copied; Mr. Beit owns two examples, differing from one another in size and in other particulars. Both are Paduan, and were produced towards the close of the XV or the beginning of the XVI century. The curious reproduction of large dimensions of a Roman emperor bears on the base the inscription: *GERMANICUS CAESAR*. The bronze displays that characteristic artificial green patina which in the late XV century and throughout the XVI century, was so much employed in these

copies of antique bronzes. Of greater rarity are the reproductions of celebrated torsos, or of small classic busts. An admirable example of the latter is the head of the *DIVA JULIA* in the Beit Collection, dating from the close of the XV century; and among copies of torsos, that of the Belvedere Torso is also of interest. The fine reproduction of the satyr with the youthful Bacchus in the Museum at Naples—a light wax cast—probably belongs to the XVII, or even the XVIII century, and to the same period should be ascribed a series of bronzes, of larger dimensions, from the antique, mostly at Tewin Water. The bronzes which principally appealed to the taste of the day, and are consequently most frequently met with, are copies of different figures of Hercules, several of which are in the Beit Collection; for instance, a very delicately executed little reproduction of the Farnese Hercules belonging to the early Cinquecento. Some examples of this figure dating even from the Quattrocento are known, which proves that other antique copies of this Hercules must have been already in existence, as the colossal statue at Naples was only discovered at a much later date. A work showing more independence of treatment is the larger composition of Hercules with the apples, an admirable rough cast of the close of the Quattrocento. A reproduction of the Apollo Belvedere of medium size was formerly regarded as an Empire bronze. Undoubtedly, however, it belongs to the Renaissance, and dates from the period when this celebrated statue was discovered and set up in its place. The treatment, which is somewhat lacking in quality, and the chasing, which displays an unusually high degree of finish, undoubtedly led to this mistaken attribution. Several other copies of the Apollo, of similar size and character, are known to me. One is in the Museo Archeologico in the Ducal Palace at Venice, and another is in the Pierpont Morgan Collection. That they were greatly prized in their day is proved by the gilding of certain details, such as the hair, the quiver, etc. Several other small bronze figures, all nearly similar in size and founded upon the antique, reveal the hand of the same artist in the very careful finish and patination, in the gilding of details, in the lack of feeling, and in a certain want of skill in the treatment of the proportions; the shortness of the arms being especially noticeable. This applies more particularly to a "Cupid drawing his bow," examples of which are met with in the Carrand Collection (Bargello) and in the Pierpont Morgan Collection; to a recumbent female figure holding a wheel—the

goddess of Commerce—in the Berlin Museum, and others. These statuettes all point to North Italy, and to the period of transition from the XV to the XVI century. Ten years ago, on the evidence of certain documents, and of the character of the bronzes mentioned in them, I expressed the opinion that the author of all these works was Pier Jacopo Alari Bonacolsi, called Antico, the celebrated goldsmith employed at the court of the Gonzaga, and this has now been confirmed by a discovery in the Hofmuseum at Vienna. On one of these bronze statuettes founded upon the antique, was discovered the impress of Isabella Gonzaga, for whom Antico is known (from records) to have executed a number of statuettes. A careful comparison between this bronze and other statuettes of a similar character in the Hofmuseum, has proved that all these small figures are, in point of fact, identical with those executed for Isabella by the Mantuan artist.

In addition to the Apollo, the Beit Collection contains a second statuette by Antico. It is the replica of a similar composition in the Hofmuseum: a nude female figure resting her foot upon the stump of a tree. The form is of great charm and the movement full of grace, but its significance is now difficult to explain, as the object once held by this figure is missing. A third example—perhaps the most charming of all Antico's compositions—is in the Ashmolean Museum. The classic epoch of the Haute Renaissance was not propitious to the development of sculpture in bronze on a small scale. The taste and feeling of the day, awakened and fostered by great masters like Leonardo, Michelangelo, and Raphael, was for art on a monumental and colossal scale, and work of small and minute dimensions found no favour. It is true that we have small reproductions in bronze of certain statues by Michelangelo, who in his day was as highly esteemed as the greatest masters of antiquity, but these reproductions are of later date and have nothing to do with the master himself; and certain statuettes of horses and small figures in bronze also exist which clearly reveal the style of Leonardo, but are probably workshop reproductions after studies and models by the master. Original statuettes in bronze of this period on a level of artistic merit with the figures of Pollaiuolo, Bertoldo, or Riccio, are extremely rare. We have one example, however, in the little figure of "The Startled Boy," several repetitions of which exist owing mainly to the attractive nature of the subject. A nude boy starts back at sight of a little cupid who lies asleep on the ground in front of him, a

tiny form modelled on lines precisely similar to those of the principal figure. In several other examples with which I am acquainted, the figure of the boy is almost identical, while the object on the ground, at which he gazes, differs in each one. In the specimen which passed with the Salting Collection into the Victoria and Albert Museum, the boy treads upon a small flute which lies on the ground. In a third version, he starts back terrified at sight of a snake which rears itself up in front of him. All these different versions are so cleverly treated, that each in turn produces the impression of being the original. The beauty of form in the figure, and the refinement of pose and gesture are reminiscent of Raphaelesque art.

Slightly later in date, but differing altogether from the composition just named, is the small group of two children with arms entwined, holding a goose between them by the neck, the model for a large group (almost identical in composition) in the Victoria and Albert Museum, which is there ascribed to Tribolo. The powerful and florid character of the forms is exaggerated and unnatural in a representation of children, but composition and treatment are very original.

At Florence, in this most brilliant epoch of her artistic development, small bronzes attracted no attention, and were indeed hardly ever executed. In Padua and Venice, on the other hand, this plastic art on a small scale was practised by some of the most eminent artists, such as Riccio and Tullio Lombardi, and the art continued to flourish up to 1530-1540. Two artists whose work displays great individuality and charm of form and expression, and who represent a new and distinct tendency, are Francesco di Sant' Agata and Maffeo Olivieri. The art of Olivieri may be studied in the Beit Collection in the fine figure of small dimensions of a dancer, who moves with rhythmic grace, clad in long and flowing garments. This very charming form of art, however, never developed further, for when, after the sack of Rome in 1527, Jacopo Sansovino migrated to Venice, the new Roman style took root there also. The Venetian predilection for plastic art on a small scale was very favourable to the development of the art of the bronze worker, which soon entered upon a second period of remarkable activity. The churches of Venice still contain a number of large and magnificent candelabra and statuettes, dating from the middle and second half of the Cinquecento, which adorn the altars and fonts, and innumerable objects such as fire-dogs of large dimensions,

mortars, bells, ink-stands, and small single figures of the school which proceeded from Sansovino are met with in all public and private collections of bronzes. Thus far it has not been possible to prove satisfactorily which of these many objects are by Sansovino himself. The signed statuettes of the seated Evangelists in the choir of San Marco, and the celebrated figures of larger dimensions in the niches of the Loggetta, are known to be works of



Sansovino, but as a rule much of what is ascribed to him must be characterized as inauthentic. Mr. Alfred Beit owned an example which certainly approached Sansovino closely and was in every respect worthy of him—the very fine, large statuette of St. John, a work which afterwards passed by bequest into the collection of his friend, the late Sir Julius Wernher. Mr. Otto Beit, however, has recently acquired a small bronze which is proved by the inscription, *JAC. SANSOVINI OPUS*, to be a work of this artist—the standing figure of the Madonna with the little St. John at her feet. Judging

from the slender forms this is a later work by the artist; very similar groups in marble or terra-cotta are met with in Venetian churches. Closely connected with the later art of Sansovino, which was strongly influenced by Michelangelo, is the interesting figure of Neptune in a small chariot drawn by sea-horses, the best and most complete example among the different versions of this composition known to me. The clever rendering of movement, the powerful modelling and remarkable expression of the head, render this one of the best of existing small bronzes connected with Sansovino, and it may indeed be by

his own hand. Still more notable in its way is the large knocker which shows an equally close connection with the master. The fantastic composition—creatures half human, half reptile, tearing each other to pieces while a hermeanlike faun in the centre holds them together, and a large mask of a satyr lying on the ground completes the group—is one of the most



admirable examples of that decorative style of art which drew its inspiration from Michelangelo. The group must have been well known in its day as a great number of repetitions exist, the date of which in some cases is not above suspicion. One is in the Hofmuseum at Vienna; another was in the Spitzer Collection; a third in the Kunstgewerbemuseum at Berlin; and a fourth, at the time of writing, is in the possession of a dealer in Florence. None of them can compare with the example in the Beit

Collection, which not long since is said to have been on the door of a palace at Padua.

A characteristic specimen of Venetian art based on that of Sansovino is the large three-sided bronze inkstand in this collection, with the figure of Hope on the cover. The extreme slenderness of the form, the sharp exaggerated turn of the figure, the decorative motive of putti and masks, all point to an artist of the calibre of Alessandro Vittoria, and probably to his own hand. The piece is not rare, though it is not often found in so perfect a condition and displaying such good casting and chasing as in this example. The three winged putti at the base are typically Venetian and of a character frequently met with towards the close of the XVI century, especially in small bronzes. The slender forms with small hands and feet, the characteristic type of head with curly hair are lacking in childlike qualities and recur with very slight variations in the works of nearly all the Venetian sculptors of the period. It has become customary to ascribe all bronzes of this character to Roccatagliata, because in his large signed candelabra in the church of the Redentore at Venice, putti of similar character are met with; but such types occur also in the works of Vittoria, Cattaneo, and others, as may be seen in authentic examples by these artists. The most attractive of the various bronzes of this class in the Beit Collection, is a small allegorical group of two children. A larger group, representing two winged putti each holding a cornucopia, designed as a candle-socket, is broader and more sketchy in treatment. I have never met with repetitions of either of these groups. Probably Venetian also, and of this period, is the large statuette of St. John Baptist as a child, holding the baptismal bowl in his upraised hand. Superior to this in artistic quality is the small Cupid on a dolphin, blindfolded and in the act of drawing his bow, a rather larger example of which is in the Wallace Collection. The little form which displays the chubby roundness of childhood, the vigorous life-like movement and the spirited composition, point to a Florentine of the middle of the Cinquecento, or at least to Florentine influence. A repetition of this motive reveals the hand of a decidedly inferior artist. Small bronzes of this class, with nude figures riding on sea-monsters or dolphins, some of them displaying great delicacy of execution and beauty of movement, are not infrequently met with, but I am unable to attribute them to any definite artist. They were mostly designed as inkstands. In these compositions the figures

are occasionally omitted; for instance, in the admirable example in the Beit Collection, of a dolphin holding a large shell, which was also designed as an inkstand. Two small and very fine groups in the collection are closely allied to the "Cupid on a dolphin." In the smaller of the two compositions, Venus is represented crouching on the back of a dolphin and drawing Cupid, who is also seated on a dolphin, towards her. The pendant to this little group represents Adonis with his hounds beside him. Examples of both groups, of considerably larger dimensions, though otherwise almost identical, are met with in the Benda and Figdor Collections in Vienna, in the Heseltine Collection in London, in the Salting Collection in the Victoria and Albert Museum, and elsewhere. The last-named museum also contains a variation of the smaller composition, in which Venus and Adonis are represented in one group. These works are characterized by the soft modelling of the flesh and the clever pictorial grouping; all are wax casts of remarkable excellence. A group of Venus with the dolphin, emerging from the bath, practically a solid cast and almost too elaborately chased, is met with only in the Berlin Museum. By the same hand and superior in quality is the figure of a shepherd which was recently in the possession of a dealer at Munich. Connected with this is a group of medium size in Mr. Beit's Collection in which the same theme rather differently treated occurs—Venus with Cupid beside her, endeavouring to detain Adonis. The figures are similar in character to those in the groups just mentioned, but are more slender in build and more energetic and life-like in movement. Hence we are constrained to ascribe them to a different artist who, however, shows an intimate connection with the author of the groups alluded to above. These last were certainly produced in the first half of the Cinquecento, while the group under discussion belongs to the close of the XVI century or to the early years of the XVII century. In the coquettish movement and arrangement of the composition, this example appears to be the immediate forerunner of the porcelain groups of the XVIII century.

Individual in character, and not revealing the influence either of Florence or Padua, is a composition of larger dimensions, the motive of which also displays distinct originality. It represents a beautiful and youthful woman, partially undraped, holding a tablet and seated on a rock from which water pours into a trough; opposite is a unicorn which, by striking the rock with its horn, has caused the water to gush forth. This is one of the emblems

of the House of Este, the symbolic significance of which appealed in a special degree to the sentiment of the Quattrocento.

Benvenuto Cellini has hitherto been credited with the authorship of this group, as all the best bronzes of this period have been usually ascribed to him by reason of his fame as a goldsmith, which has never waned even down to the present day, owing in a great measure to his celebrated autobiography. Since the bronze inkstand from the Borghese Collection (now belonging to Baron A. de Rothschild at Vienna) has become more generally known, however, and a number of bronze studies for this work have been identified, it has become possible to form a more definite conception of this artist as a sculptor also of small bronzes, and we are now able to point to a small male figure in the Beit Collection, fleshy in form and somewhat indefinite in gesture, as a characteristic work of Cellini. It proves to be the pendant of a nude female figure holding an apple, undoubtedly representing Eve, which I formerly published as a work by Cellini. The significance of the two figures becomes at once apparent on placing them together, as it is clear that they represent "The Fall."

Cellini's influence upon the new development of the plastic art of the small bronze in Florence was, however, of far less importance than was that of several foreigners who in that city became naturalized Italians, notably Gian Bologna. Plastic art in bronze at Florence during the period of the late Renaissance was altogether determined by this artist, who was born and bred in that district of Flanders which is now a part of France. But other good Flemish artists who were contemporaneous with, or rather later than, Gian Bologna, also practised this art in Florence, sojourning there for a time or permanently settling in the city, such as Elia Candido and Francavilla. The period when the culture of Europe was permeated by Italian influence and all national art was Italianized, had now passed away and the reaction had set in. Northern elements, especially Flemish and French, began to mingle with the Italian, and the result was by no means so unfavourable as is usually assumed. These conditions prepared the way for the Baroque, and on this foundation the art of Rubens, Claude, and the two Poussins was built up.

Gian Bologna cannot of course be compared with the masters of the early Renaissance in earnestness of treatment or in truthful imitation of nature, nor with the great artists of the Haute Renaissance in grandeur of conception

and style; but in addition to the great decorative effect which his bronzes achieve they also exercise a remarkable fascination, by reason of their elegance of form, spirited movement, and charm of composition. Technically they display the highest finish in casting, chasing, and patination. Gian Bologna is the first artist who, in place of a thick opaque patina, coats his bronzes with a thin, transparent medium which is at times dark and brownish in tone and at others light and golden, a quality of patina which, until recently, has been erroneously considered to have been first employed in the XVIII century. A number of small bronzes by this master have therefore been regarded as works of that epoch or even of the Empire period.

Gian Bologna's small bronzes were greatly sought after in his day, and most of his large sculptures are met with in bronze reproductions of small dimensions. Still more numerous are the reproductions of his original compositions in bronze, notably of his statuettes.

The master employed his pupils, especially Susini and Tacca, to execute these reproductions, which were produced in large numbers. Thus among the bronzes of the Beit Collection we have in the first place the graceful "Bather," the large original of which (not known and perhaps never executed) was probably designed for a fountain. More rarely met with and possibly designed for a similar purpose, is the "Susanna," if indeed this crouching figure of a nude woman who gazes upwards with an affrighted expression is intended to represent this subject. The nude standing figure of a "Bather" resting her leg against a pedestal as she dries the sole of her foot, is also ascribed, and rightly it would seem, to Gian Bologna. The Beit Collection contains two different versions of this motive, one of which, with the high pedestal, is rare. Here the fuller forms and the divergency in the treatment of the hair seem to point to another Flemish artist, though certainly connected with Gian Bologna. Casts of the various small models for his celebrated Mercury (now in the Bargello) are also often met with, one of them being in the Beit Collection. Of frequent occurrence, too, and showing slight differences of treatment are the statuettes of Morgante, the favourite dwarf of the Grand Duke Cosimo I, always (as in this example) represented nude and holding a staff, a trumpet, a goblet, or some object of this description. The square head and corpulent form surmounting the short and feeble legs, produce a comic but by no means unpleasing effect. As a surprise for distinguished guests at the ducal banquets,

this quaint figure would spring wholly nude from a huge pasty, which had just been placed before them on the table, to the secret delight of the ladies of the court. In his groups Gian Bologna shows a special predilection for accentuating the beauty and rhythmic grace of female forms by contrasting



them with the powerful and muscular build of male figures, or even with fantastic representations of monsters. One of his favourite groups of this class was the "Rape of Deianira by Nessus," an example of which is at Tewin Water. Imitations of this group by contemporary artists exist, several of which are also in the Beit Collection; for example, Nessus still holding Deianira on his back, though seemingly at the point of death, endeavouring

to extract the fatal arrow from his breast; another group, in which the monster seeks to draw the struggling Deianira towards him; and a third, in which she rides complacently on his back. The small figure of "Christ at the Column" is also by an imitator of Gian Bologna.

A younger contemporary of this master, a native of the Netherlands, was François Duquesnoy, known as Fiammingo. He was one of the last of those artists who brought with them from Italy a taste for plastic works in bronze and practised the art in their native land; but he preserved his Flemish character to a greater degree than his elder fellow-countrymen. His small bronzes show his skill in modelling types of childhood which seem pure products of Rubens. The life-size bronze bust of a "Weeping Child" in the Beit Collection is a work by this artist; its pendant (not met with in this collection) was a "Laughing Child." A group of two children holding a bowl and a bunch of grapes is also in the manner of this artist.

With the advent of the Baroque the art of the bronze sculptor in Italy was thrust into the background. In France, on the other hand, it enjoyed great popularity. Mr. Beit is fortunate enough to possess one of the very rare small bronzes by Bernini—a salt-cellar, with much gilding, in the form of a youthful Triton holding up a shell. The figure, of remarkably life-like movement, may be designated a masterpiece of the Baroque period, displaying a powerful development of form, rare even with Bernini. Two large bronzes showing a connection with this work—candelabra formed of palms and reeds among which tritons and naiads disport themselves—are in the possession of the German Emperor. All these small Italian bronzes of the XVII century were made for domestic use, and the figures were introduced more or less as decorative accessories. In France, however, this was not the case. Here the collector sought originally to acquire bronzes by Tacca, Gian Bologna, Francavilla, and others, but in the XVIII century, when a rapid development took place in French plastic art, the high qualities of bronze also came to be appreciated and utilized to the full. Small bronzes are among the most beautiful productions of this period and are greatly prized. Mr. Beit owns two admirable groups by Clodion, the greatest master of his day; they represent two satyrs, male and female, with their offspring. Barye, the leading French artist in bronze of modern times, is also represented by the following works: An advancing lioness; a lion and snake; a small seated lion; and two

groups: A lioness and stag, and a lion tearing an antelope to pieces, all showing the most careful observation of animal life and supreme excellence in grouping.

Among decorative objects in Mr. Beit's Collection, a few are deserving of special attention, being in their way works of art of a high order. The Italian Room contains a magnificent marble chimney-piece which came from a Florentine palace; the fantastic ornamentation of the wide frieze betrays the hand of an artist of the beginning of the Cinquecento, in the style of Benedetto da Rovezzano. A large Italian mortar of the same period stands in the entrance hall, and is used for plants, a work unequalled, as far as I know, in the exquisite taste of its form and decoration. The ornamentation is thoroughly Venetian, and a comparison with the bronze sockets of the flag-staffs in the Piazza San Marco inclines me to attribute the mortar to the same artist, Alessandro Leopardi. A work by a Venetian craftsman of this period, equally important and unique in its way, is a small standing mirror adorned throughout with Venetian enamel, as original in form as it is delicate in decorative ornament and colour.





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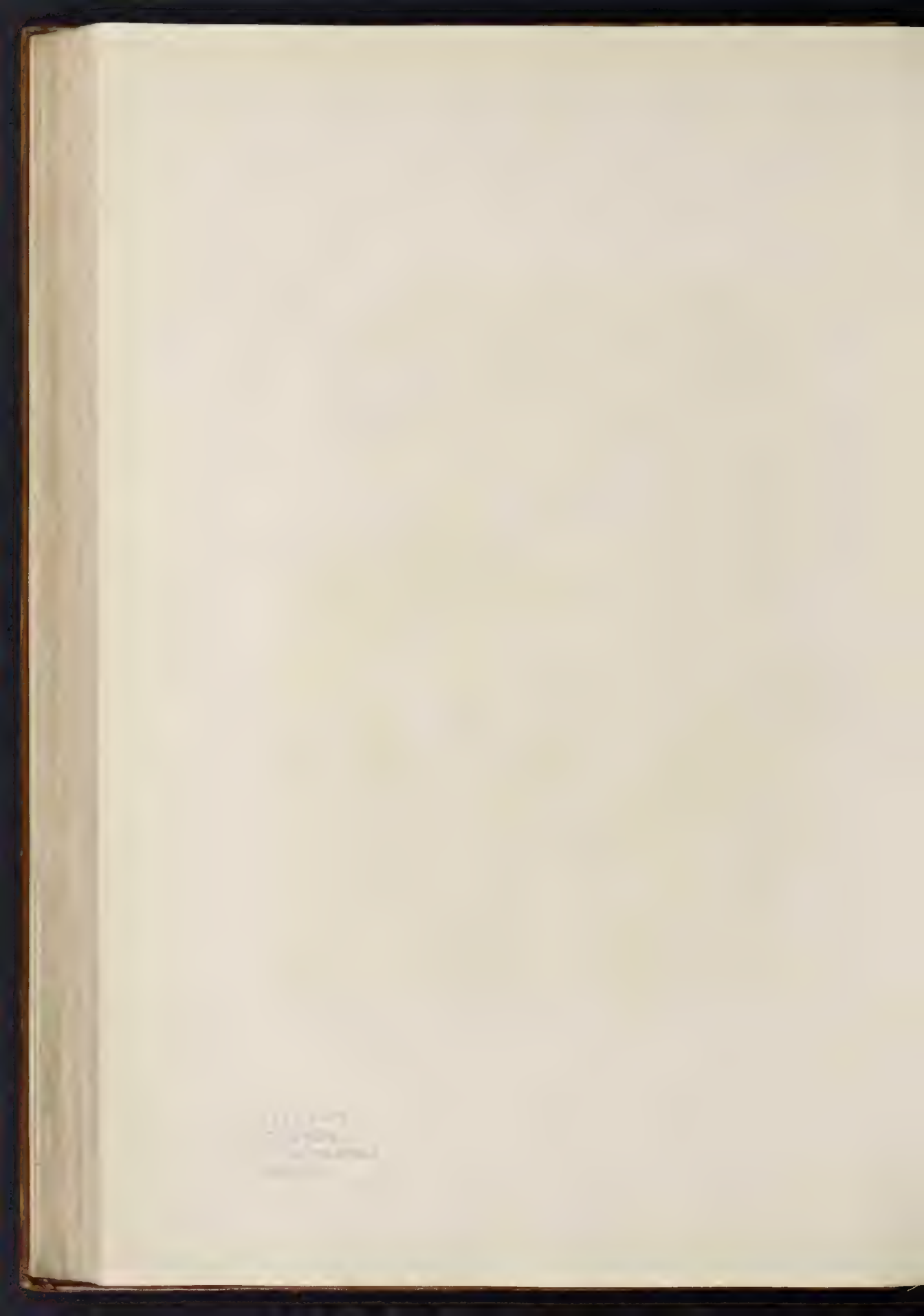






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PIER JACOPO ALARI BONACOLSI,
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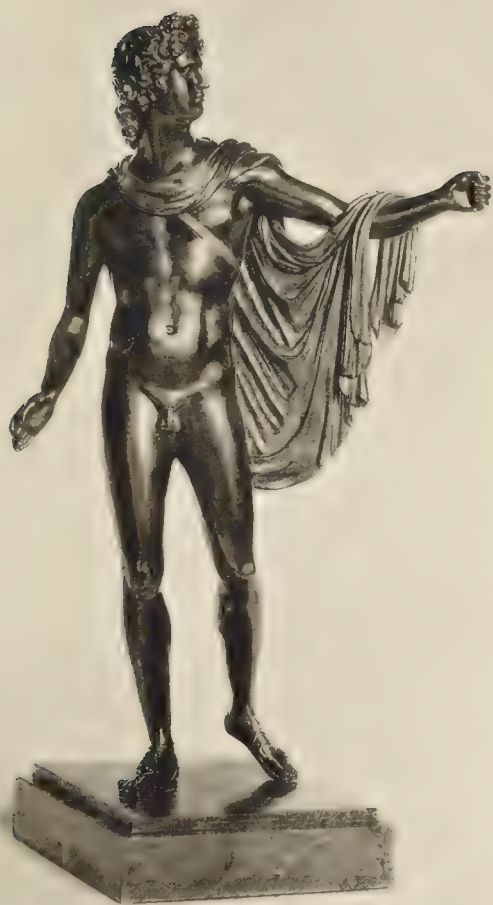




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INVENTORY OF THE COLLECTION

PAINTINGS

I. SPANISH SCHOOL

GOYA. Francisco José de Goya y Lucientes. Born at Fuendetodos in Aragon, 1746; died at Bordeaux, 1828. Text, p. 30.

1. DOÑA ANTONIA ZARATE. Half-length portrait of a lady seated on a settee; the hands folded, resting on the lap, and holding a fan. She wears a black dress, cut low at the neck, with short sleeves and long white lace mittens. A black lace mantilla falls from the head on to the shoulders.

Canvas, $40\frac{3}{4} \times 32\frac{1}{4}$ inches.

MURILLO. Bartolomé Estéban Murillo. Born at Seville, 1618; died there 1682. pp. 1 and 2.

THE HISTORY OF THE PRODIGAL SON:

2. THE PRODIGAL RECEIVING HIS INHERITANCE. The father is seated in a room, at a table to the left, on which are papers and money. The Prodigal, standing to the right, holds a bag of money, which he has received

from his father. Behind the father, the elder son and a daughter. On the right, a red curtain and columns.

Canvas, $40\frac{1}{2} \times 52\frac{1}{2}$ inches.

3. DEPARTURE FROM HIS FATHER'S HOUSE. To the left, the Prodigal, wearing a bright red mantle, is seen riding away; he waves his hat in farewell. The father is standing to the right on the steps leading up to the house-door; beside him, the mother in tears, the elder son and a daughter. In the distance, to the left, a landscape.

Canvas, $40\frac{1}{2} \times 52\frac{1}{2}$ inches.

4. THE FEAST IN THE HARLOT'S HOUSE. The Prodigal is seated on a terrace, at a table, on which the feast is spread, his arm round a young girl, who sits beside him. A servant on the left offers him a goblet of wine. In the foreground is a mandolin-player. To the right, at the table, is another girl, and behind her a servant carrying in a dish. In the background on the right, a courtyard; behind the table a red curtain and trees in the distance.

Canvas, $40\frac{1}{2} \times 52\frac{1}{2}$ inches.

5. THE PRODIGAL DRIVEN OUT BY THE HARLOTS. On the left is a house, from which the Prodigal has fled, followed by a dog; he is pursued by two young women with a stick and a broom and by a man with a drawn sword. In the doorway to the left, an old woman.

Canvas, $40\frac{1}{2} \times 52\frac{1}{2}$ inches.

6. THE PRODIGAL AS A SWINEHERD. Scantily clad and kneeling in prayer, turned towards the right. On the left a ruined building, on the right the swine are feeding. Landscape background.

Canvas, $40\frac{1}{2} \times 52\frac{1}{2}$ inches.

7. THE RETURN OF THE PRODIGAL. In front of a house, the Prodigal, nearly naked, kneels before his father, who embraces him; behind stands the mother. In the porch, to the left, the elder son and two men. On the right is a courtyard, with figures and a man leading the fatted calf through a gateway.

Canvas, $40\frac{1}{2} \times 52\frac{1}{2}$ inches.

The whole series was formerly in the Collection of the Earl of Dudley, London.

VELAZQUEZ. Diego Rodriguez da Silva y Velázquez. Born at Seville, 1599; died at Madrid, 1660.

8. THE KITCHEN MAID. In the centre of the picture, the figure of a girl is seen to the waist, standing behind a kitchen table on which are various pots and pans, a jug in her left hand, her right resting upon the edge of the table; she wears a white cap, a brown jacket and a dull reddish-brown skirt. A small white cloth falls over the edge of a basket which is hanging on the wall to the right. Dark background.

Canvas, 22 × 44 inches.

II. FLEMISH AND DUTCH SCHOOLS

BAKHUIZEN. Ludolf Bakhuizen. Dutch School. Born at Emden, 1631; died at Amsterdam, 1708.

9. STORMY SEA WITH BOATS. In the distance a town; in the foreground a brig under full sail, and a little boat with several people.

Canvas, 20½ × 26½ inches.

BERCHEM. Nicholaas Berchem. Dutch School. Born at Haarlem, 1620; died at Amsterdam, 1683.

10. LANDSCAPE, WITH WATER IN THE DISTANCE. A group of three trees to the right, and a cross; a shepherd in the foreground to the left. Hazy sky with sunset tints.

Signed and dated, N. Berchem, f. 1646.

Panel, 9½ × 13¼ inches.

CAMERARIUS. Adam Camerarius. Dutch School. Flourished 1650-1685.

11. PORTRAIT OF A YOUNG MAN. He wears a black brocaded robe with large lace-edged collar and a black mantle and hat. He holds a letter and rests his right elbow on a balustrade. Dark gray background.

Panel, 41 × 32 inches.

CAPPELLE. Jan van de Cappelle. Dutch School. Born at Amsterdam, 1624; died there 1679.

- ✓ 12. WINTER SCENE IN A VILLAGE. On the frozen surface of a canal, which is bordered by houses and trees, peasants are seen breaking the ice.

Signed and dated 1652.

Canvas, 18 × 21½ inches.

DUTCH SCHOOL. XVII century. In the manner of Aelbert Cuyp.

13. PORTRAIT OF A BOY. Bust to the right; three-quarter face.

Panel, $15\frac{1}{2} \times 11\frac{3}{4}$ inches.

DUTCH SCHOOL. XVII century. In the manner of Palamedesz.

14. PORTRAIT OF A YOUTHFUL WOMAN. She is seen standing to the right, holding her gloves in her left hand. The portrait is surrounded by an oval frame-work painted to imitate stone.

Panel, $10 \times 8\frac{1}{2}$ inches.

DYCK. Sir Anthony van Dyck. Flemish School. Born at Antwerp, 1599; died in London, 1641.

✓ 15. PORTRAIT OF VAN DER HEYDEN. Glancing slightly to the right; he wears a black doublet, and a cloak thrown back from the shoulders; a large white ruff and white cuffs turned back at the wrists; reddish hair, and a small pointed beard; behind the figure a red curtain. To the right, in the distance, a landscape.

Three-quarter length figure.

Canvas, $48\frac{1}{2} \times 34\frac{1}{2}$ inches.

✓ 16. PORTRAIT OF THE WIFE OF VAN DER HEYDEN. Seated in a chair, her hands resting on her lap. Black dress and stomacher of rich gold brocade, deep lace cuffs, and a high white ruff; her dark brown hair drawn smoothly back from the forehead and adorned with a jewelled band. Background a red curtain and a column; landscape in the distance.

Three-quarter length figure.

Canvas, $48\frac{1}{2} \times 34\frac{1}{2}$ inches.

GOYEN. Jan van Goyen. Dutch School. Born at Leyden, 1596; died at the Hague, 1656.

17. THE ROAD. A country road leading past some low cottages. In the foreground, on the left, a group of trees and a fence, beside which stand three peasants. Trees and meadows on the right and above, a broad expanse of cloudy sky. p. 26.

Panel, $15\frac{1}{2} \times 24\frac{1}{2}$ inches.

✓ 18. AT THE MOUTH OF THE RIVER. A large sailing boat full of people and two smaller craft are seen on a wide river. On the bank to the right a church and windmills. Brilliant evening sky to the left.

Panel, $11\frac{1}{2} \times 15\frac{1}{2}$ inches.

19. THE CANAL. Boats on a broad sheet of water. In the foreground, to the right, on the bank, a little village with a church; in the distance, to the left, a town. p. 26.

Signed V. Goyen, 1640.

Panel, 25 × 38 inches.

20. THE CANAL. A number of boats on a broad canal in rough weather. On the left bank a small village with a church; on the right bank, in the distance, a building with great towers.

Signed with the monogram, and dated 1638.

Panel, 15 × 22½ inches.

21. LANDSCAPE. A cottage in the middle distance to the left and a tall tree on the extreme left. To the right in the foreground some figures are seated in shadow. A wall almost in the centre of the picture, in the middle distance.

Signed with the monogram, and dated 1630.

Panel, 13 × 21 inches.

HAGEN. Joris van der Hagen or Verhagen. Dutch School. Born between 1615 and 1620; died at the Hague, 1669.

22. WOODED LANDSCAPE. A sheet of water overshadowed by tall trees. A castle is seen above the bushes, probably the residence of the Dutch Princes, the "Huis ten Bosch," near the Hague. On the road a few small figures. Evening light, warm and glowing in tone. p. 26.

Panel, 19½ × 26¾ inches.

HALS. Frans Hals. Dutch School. Born at Antwerp, 1580 or 1581; died at Haarlem, 1666.

23. THE YOUNG FLUTE-PLAYER. A boy, with lank fair hair falling over his forehead, has just ceased playing, and laughing heartily holds his flute in his right hand. p. 26.

Life-size. Circular panel. Diameter, 11½ inches.

24. THE LUTE-PLAYER. Half-length figure of a fair-haired young man playing the lute. He wears a black broad-brimmed hat and black doublet slashed with white, a deep white collar and white lace cuffs. p. 27.

Produced between 1625 and 1630. Signed with the monogram.

Canvas, 31½ × 28½ inches.

From Lord Howe's Collection.

HEEMSKERK (ascribed to). Maerten van Heemskerk. Born at Heemskerk, near Haarlem, 1498; died at Haarlem, 1574.

25. PORTRAIT OF A MAN. Bust, to the right; he wears a black cloak lined with fur. Landscape background.
Panel, $15\frac{1}{2} \times 12\frac{1}{2}$ inches.

26. PORTRAIT OF A LADY. To the left; she wears a black dress and white cap with long streamers. Landscape background.
Companion piece to the preceding. Panel, $15\frac{1}{2} \times 12\frac{1}{2}$ inches.

HEYDEN. Jan van der Heyden. Dutch School. Born at Gorkum, 1637; died at Amsterdam, 1712.

- ✓ 27. THE CITY GATE. A youthful couple, attended by a servant, are walking p. 24.
beneath the outer walls of a city and passing an ancient half-ruined gateway and a small shrine. Two pilgrims by the roadside beg of them; other figures in the background and a man and a dog drinking at a fountain.
Painted before 1672. The figures are by the artist's friend, Adrian van de Velde.
Panel, $11\frac{1}{2} \times 14$ inches.
From the Walter Collection, Bearwood.

HOBBEEMA. Meindert Hobbema. Dutch School. Born at Amsterdam, 1638; died there 1709.

28. THE PATH ON THE DYKE. A wide road thickly wooded, leads along the p. 21.
top of an embankment. In the foreground a woman seated by the roadside, two boys standing beside her, and cattle grazing. On a path below the dyke leading to a cottage, a man and woman are walking. In the near foreground to the left, a sheet of water and beyond, stretching into the far distance, low-lying country with trees and meadows.
Signed Meyndert Hobbema f. 1663. The cattle are by A. van de Velde.
Canvas, 37×51 inches.

HOOCH. Pieter de Hooch. Dutch School. Born at Rotterdam, 1630; died at Amsterdam after 1677.

29. LADY PLAYING THE VIOLONCELLO. A youthful lady clad in white is seen p. 8.
standing in a room, with her back to the spectator, near a table which is covered with a bright red oriental rug; on the table a small silver box. To the right, seated rather in the background and half in shadow,

is a young girl in a red dress, who plays the violoncello. At the back a low staircase leads to a balcony, on which a young man is seen.

A late work of *c.* 1675.

Small full-length figures.

Canvas, $25\frac{1}{2} \times 20$ inches.

KICK. Simon Kick. Dutch School. Born at Delft, 1603; died at Amsterdam, 1651.

30. DUTCH INTERIOR. A young mother surrounded by her children; she wears a black dress with red sleeves, white apron and cap, and combs the hair of a child who sits before her; behind them to the left, a baby, in a high chair gaily painted, and an elder girl. In front, a chair covered with some bright material and a cat and dog. p. 8.

Small full-length figures.

Panel, $24\frac{1}{2} \times 18\frac{1}{2}$ inches.

LEISTER. Judith Leister. Dutch School. Born soon after 1600, at Haarlem or at Zaandam; died at Heemstede, 1660.

31. PORTRAIT OF A YOUNG GIRL. The face turned towards the left. She looks straight before her, and wears a black dress, with a close-fitting cap and flat collar, and a string of coral beads round her neck. p. 27.

Bust, without hands, rather under life-size.

Panel, $15\frac{1}{4} \times 11\frac{1}{4}$ inches.

MAES. Nicolaes Maes. Dutch School. Born at Dordrecht, 1632; died at Amsterdam, 1693.

- ✓ 32. THE MILKMAID. She stands at the door of a house about to pull the bell, and looks at the spectator. She wears a scarlet skirt, white sleeves rolled up above the elbow, a dark green over-dress gathered up on the right side, and a broad-brimmed straw hat. In front, below the doorstep, is a brass milk can and a bucket, from which a dog is drinking. p. 7.

Full-length figure.

Canvas, $22 \times 16\frac{1}{2}$ inches.

From the Walter Collection, Bearwood.

METSU. Gabriel Metsu. Dutch School. Born at Leyden, 1630; died at Amsterdam, 1667.

- ✓ 33. THE LETTER-WRITER. A man with long fair hair, clad in a rich dark-coloured costume, is seated by an open window writing a letter at a table which is covered by an oriental rug of a brilliant shade of red. pp. 11-13.

His broad-brimmed hat is on the back of his chair. On the gray wall hangs a picture by S. van der Does in an elaborately carved frame. Behind the open casement is a globe.

Full-length figure.

Signed G. Metsu.

Panel, $20\frac{1}{2} \times 6$ inches.

From the Hope Collection.

34. THE LETTER-READER. A young girl is seated to the left on a dais by a window absorbed in reading a letter. She wears a light yellow jacket trimmed with ermine, a pale pink dress, and an apron which is drawn to one side. To the right is the maid-servant, who has brought the letter, clad in a dark-coloured gown, blue apron and close-fitting cap, her arm thrust through the handle of a pail which she rests on her hip. She stands with her back to the spectator looking at a picture which hangs on the wall and drawing back a corner of the green curtain by which it is protected. A little dog with its forepaws on the dais watches her. pp. 11-13.

Companion piece to the preceding and from the same collection.

Signed on the envelope of the letter, Metsu.

Panel, $20\frac{1}{2} \times 16$ inches.

MOREELSE. Paulus Moreelse. Dutch School. Born at Utrecht, 1571; died there 1638.

35. PORTRAIT OF A LADY. To the waist; three-quarter face, looking to the left. She wears a black dress, with large white ruff; her brown hair, covered by a small cap edged with lace, is drawn smoothly back from the forehead. In the top right-hand corner is a coat of arms with the date 1629; just above are the figures 37, possibly indicating the lady's age.

Panel, $27 \times 22\frac{1}{2}$ inches.

MOUCHERON. Isaac Moucheron. Dutch School. Born at Amsterdam, 1670; died there 1744.

36. LANDSCAPE. In the centre of the picture a tall tree; to the right, a mountain road with a shepherdess on a mule, and flocks and herds descending into the valley below; in the foreground on the right a woman in a red dress is seated beside a man with a broad-brimmed hat. Extensive view over hill and plain to the left.

Canvas, $29\frac{1}{2} \times 38$ inches.

NEER. Aert van der Neer. Dutch School. Born at Amsterdam, 1603; died there 1677.

37. EVENING LANDSCAPE. A village street on the bank of a wide river. Before the inn a cart and horses, and a rider who speaks to a man in black standing in the road; a woman is seen in the doorway of the inn. In the distance, buildings on the banks of the river and mountains. p. 22.

Signed with the monogram.

Canvas, $32\frac{3}{4} \times 48$ inches.

38. MOONLIGHT LANDSCAPE. On the right, on the bank of a wide river, is a village with a windmill in the foreground; a second windmill is seen on the opposite bank on a promontory jutting out into the water.

Signed with the monogram and dated 1646.

Canvas, 21×27 inches.

39. WINTER LANDSCAPE. A frozen canal with skaters and sledges. On the banks windmills, houses and a church; two figures in the foreground on the right. Sunset tints on the horizon and heavy clouds on the right.

Canvas, $16 \times 20\frac{1}{2}$ inches.

OSTADE. Adriaen van Ostade. Dutch School. Born at Haarlem, 1610; died there 1685.

40. PEASANT AT A WINDOW. A peasant wearing a dull red cap, a dark waistcoat and light brown sleeves, is leaning out of a window, his left hand resting on the sill. Vine tendrils are seen above the window to the left. p. 16.

Small half-length figure.

Signed A. v. Ostade and dated 1656.

Panel, $8\frac{1}{2} \times 7\frac{1}{2}$ inches.

41. THE ADORATION OF THE SHEPHERDS. The Virgin is seated on the left gazing at the Infant Saviour who lies sleeping on straw in a rough wooden crib; St. Joseph standing behind the Virgin bends forward to look at the Child. Around the crib on the right are peasants kneeling and standing in attitudes of deep devotion. The scene takes place in a barn; just inside the open door stands the ass, and in the gloom behind the crib the head of the ox is visible.

Small full-length figures.

Signed on the left A. v. Ostade and dated 1667.

Panel, 18×16 inches.

42. SCENE IN A TAVERN. Peasants making merry in a village inn; in the centre a couple dancing a country dance while a fiddler standing at the back plays for them. A group of figures seated at a table by the open door, drinking and smoking, watch the dancers; on the right a woman and two men, one of whom is seated on an inverted tub, are talking; other figures are seen in the background seated in the chimney corner. p. 16.

Signed below on the right A. v. Ostade and dated 1678.

Panel, $21 \times 28\frac{1}{2}$ inches.

OSTADE. Isaak van Ostade. Dutch School. Born at Haarlem, 1621; died there 1649.

43. THE PEDLAR. He stands talking to a woman who is seated at her cottage door, her child beside her. Her husband stands at the door looking out and listening to the conversation. Trees on the left. p. 17.

Small full-length figures.

Panel, $17\frac{1}{2} \times 15$ inches.

44. THE FORD. A group of peasants—one in a two-wheeled cart, others on horseback and on foot, are winding down a country road to the ford; a rider with a plumed hat is just entering the water, some are already fording the stream and others have reached the opposite bank. Trees in the middle distance and a low hill on the left. Two seated figures in the foreground on the right. p. 18.

Small full-length figures.

Panel, $29\frac{1}{2} \times 42\frac{1}{2}$ inches.

PALAMEDESZ. Anthonie Palamedesz. Dutch School. Born at Delft, 1601; died at Amsterdam, 1673.

45. PORTRAIT OF A GENTLEMAN. He is seen standing in a room to the right, beside a table covered with a crimson cloth, on which lie his hat and two books; he holds his gloves in his right hand, his left rests on the hat. Black marble column in the background.

Small full-length figure.

Panel, $15 \times 12\frac{1}{2}$ inches.

REMBRANDT. Rembrandt Harmensz van Rijn. Dutch School. Born at Leyden, 1606; died at Amsterdam, 1669.

46. THE TRIBUTE MONEY. Christ stands surrounded by a group of men, looking to the left, with right hand uplifted; near by stands a Pharisee holding p. 6.

out a coin; in the background are several figures, including one who looks down upon the scene from a window.

Signed with monogram, and dated 1629 on the stonework of the archway, to the right of the picture.

Panel, $16 \times 12\frac{1}{2}$ inches.

- ✓ 47. ST. FRANCIS. He kneels in prayer before the crucifix. A dark rocky landscape in the background. p. 5.

Small full-length figure.

Signed Rembrandt f. and dated 1637.

Panel, 23×18 inches.

- ✓ 48. PORTRAIT OF A MAN. He is seated with his hands on the arms of the chair, wearing black with brown under-sleeves, a white collar tied in front with a twisted cord and tasselled ends, and small white cuffs. His fair hair falls in curls over his shoulders; a red curtain behind him on the right. p. 6.

Half-length figure, life size.

Signed Rembrandt f. and dated 1667.

Canvas, 42×35 inches.

RUBENS. Peter Paul Rubens. Flemish School. Born at Siegen, 1577; died at Antwerp, 1640.

- ✓ 49. KING PHILIP IV OF SPAIN. He wears a dark costume embroidered with gold, and looks straight before him. Background a brown-red curtain.

Half-length figure, without hands, life size.

Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ inches.

RUISDAEL. Jacob van Ruisdael. Dutch School. Born at Haarlem, 1628 or 1629; died there 1682.

50. THE CASTLE OF BENTHEIM. The Castle, with massive walls and towers, stands on the summit of a wooded hill, on the slope of which lies the village of Bentheim half hidden in the trees. A windmill silhouetted against the sky stands on a rocky spur of the hill; a stream flows through the meadows below. In the foreground on the right, a tree with sparse foliage and the fallen trunk of another; on the left, broken ground with boulders and undergrowth. p. 19.

Signed J. v. R. and dated 1653.

Canvas, $44 \times 57\frac{1}{2}$ inches.

From the Walter Collection, Bearwood.

Erratum.

51. Read size of canvas $49\frac{3}{4} \times 42\frac{1}{2}$ inches.

82

INVENTORY

- ✓ 51. ROUGH SEA. A stormy sky and choppy sea; a sailing ship in the distance pp. 19, 20.
and numerous boats, the most prominent of which has a large sail and
flies a red, white and blue flag.
Signed J. v. Ruysdael.
Canvas, $42 \times 28\frac{1}{2}$ inches.

52. THE CORNFIELD. Three figures, with dogs, on a winding road; on the p. 20.
right a hillock with clumps of stunted trees; on the left a cornfield;
in the distance an undulating landscape.
Signed Ruysdael f.
Canvas, $18\frac{1}{2} \times 24\frac{1}{2}$ inches.

53. THE TORRENT. A castle is seen on a hill to the right. Cloudy sky.
Canvas, 29×33 inches.

RUYSDAEL. Salomon van Ruysdael. Dutch School. Born at Haarlem,
1600; died there 1670.

54. A RIVER LANDSCAPE. A shady road with numerous figures—peasants with p. 18.
carts, a couple on horseback, and others—leads past a farm-house and
along the bank of a wide river which stretches into the far distance
and is bordered by houses, towers and a high water-wheel. In the
foreground trees by the water's edge; a ferry boat, laden with people
and cattle, is crossing to the opposite bank.
Signed on the boat S. v. Ruysdael, 1650.
Canvas, $41\frac{1}{2} \times 59$ inches.

STEEN. Jan Steen. Dutch School. Born at Leyden, c. 1626; died there
1679.

55. THE PATIENT. A youthful woman, richly dressed, who has suddenly been p. 14.
taken ill, lies on a canopied bed, the foot of which is covered by an
oriental rug, in the room of an inn. Beside her the doctor, wearing a
high hat, and a young woman. In the background on the right a
table, at which four peasants and a woman are seated; by the table is
the jovial-looking cellar-man carrying a jug of ale and a dish.
Small full-length figures.
Canvas, $19 \times 14\frac{1}{2}$ inches.

56. THE BROKEN EGGS. A woman in the centre of a kitchen, looking ruefully p. 14.
at some broken eggs which with a frying-pan are lying on the floor;
a young man, seated, tries to drag her towards his father, who is seated

on the right with another man drinking and smoking. In the background, to the left, a boy. Landscape seen through a latticed window.

Signed J. Steen on the end of the wooden bench.

Canvas, $16\frac{3}{4} \times 14\frac{3}{4}$ inches.

X 57. THE MARRIAGE IN CANA. A flight of steps leads up to a terrace where the wedding guests are seated at a table. Near the top of the steps on the right, stands the figure of Christ blessing the water jars and bidding the boy, who kneels at His feet, draw out the wine. At the far end of the table are the bride and bridegroom, seated beneath a canopy; in the centre a guest, with the features of Jan Steen, looks across at the Saviour and smilingly raises his glass. On the right in a gallery supported by columns are the musicians; below, a young couple attired

pp. 14, 15.

— in the costume of the day (perhaps the donors of the picture) are seen walking towards the table. Numerous figures are grouped about the steps and on the extreme right is a youth in red pointing to the fountain whence the water was drawn. Evening light with a vista of trees seen through the arches of the colonnade in the background.

Canvas, $24\frac{1}{2} \times 32$ inches.

From the Walter Collection, Bearwood.

TEMPEL. Abraham van den Tempel. Dutch School. Born at Leeuwarden, 1622 or 1623; died at Amsterdam, 1672.

58. PORTRAIT OF A LADY. She is seen to the left, holding the wide sleeve of her dress in her right hand; diamond ornaments in her hair which falls in long ringlets over her shoulders. She wears ear-rings, bracelets, and a necklace of pearls. View of a house, beyond a river, in the background.

Canvas, $45\frac{1}{2} \times 35$ inches.

TENIERS. David Teniers, the Younger. Flemish School. Born at Antwerp, 1610; died at Brussels, 1690.

59. RURAL FÊTE. A number of peasants are seated in the yard of an inn drinking and making merry; in the centre a couple are dancing, while a man standing on a little mound beneath a tree plays the hurdy-gurdy. Over the wooden paling of the yard are seen the roofs of buildings, a church tower and trees; at the end of the paling an open door through which some drunken men stagger into the road; beyond

p. 28.

on the right an avenue of trees and in the distance the towers of Antwerp are seen.

Small full-length figures.

Signed on the right David Teniers F. Painted c. 1645.

Copper, $22 \times 29\frac{1}{2}$ inches.

From the Walter Collection, Bearwood.

- ✓ 60. THE CONCERT. A peasant in a red cap is seated teaching a young girl, clad in blue and yellow who sits beside him, to play the flute. In front of them sits a man playing the bagpipes, clad in blue and gray. He turns his head to speak to the girl. Landscape background. p. 28.

Small full-length figures.

Painted 1640-1650.

Panel, $10\frac{1}{2} \times 8$ inches.

IN THE MANNER OF TENIERS.

61. LANDSCAPE. Small upright landscape with a stream; houses to the left.

A peasant with a bundle of brushwood under his arm.

Panel, $9 \times 6\frac{1}{2}$ inches.

TERBORCH. Gerard ter Borch. Dutch School. Born at Zwolle, 1617; died at Deventer, 1681.

- ✓ 62. PORTRAIT OF A LADY. Full-length figure of a lady standing beside a red-covered table, in a black dress with short sleeves, showing white under-sleeves with ruffles; a deep white collar tied with four bows in front; on the head a black close-fitting cap. On the left a chair upholstered in red. Dark background. pp. 10, 11.

Canvas, $27\frac{1}{2} \times 22\frac{1}{2}$ inches.

Companion picture to the "Portrait of a Gentleman" in the National Gallery.

- ✓ 63. THE LUTE-PLAYER. A young girl at a table, playing the lute, her music-book open before her. The table is covered with an oriental rug. Dark background.

Small half-length figure.

Canvas, $8\frac{1}{2} \times 7\frac{3}{4}$ inches.

Note to No. 62.

The subject portrayed is Hermanna van der Cruysse.

VELDE. Willem van de Velde, the Younger. Dutch School. Born at Leyden, 1633; died at Greenwich, 1707.

64. SEA-PIECE. Two ships lying at anchor, and luggers running for harbour; in the distance, to the left, is dimly seen a low-lying coast; in the foreground, to the right, a jetty. Stormy sky. p. 25.
Signed W. v. d. Velde and dated 1671.
Canvas, $43 \times 64\frac{1}{2}$ inches.

65. CALM SEA. To the left lies a large vessel becalmed, with boats near it; to the right and in the distance another large ship and sailing boats.
Canvas, $15 \times 19\frac{1}{2}$ inches.

66. A STORMY DAY. Ships and boats with coloured sails on a stormy sea.
Canvas, $13 \times 15\frac{1}{2}$ inches.

67. HEAVY SEA. Ships battling with the waves. In the foreground a sailing boat driven before the wind.
Companion piece to the preceding.
Canvas, $13 \times 15\frac{1}{2}$ inches.

VERMEER. Johannes Vermeer or Van der Meer of Delft. Dutch School. Born at Delft, 1632; died there 1675.

68. LADY AT A SPINET. A youthful lady, seated at a spinet, turns her head to look at the spectator. She wears a gray dress, pale yellow drapery over her shoulders and red ribbons in her hair. A light gray wall forms the background. p. 9.
Small three-quarter length figure.
Canvas, 9×7 inches.

69. THE LOVE LETTER. Full-length figure of a lady seated at a table, which is covered with an oriental rug, writing; behind her, slightly to the left, stands a maid-servant, with folded arms, waiting for the letter. On the wall behind is a picture, apparently representing the Finding of Moses. Signed, on a sheet of paper which hangs over the edge of the table. pp. 9, 10.
Canvas, 28×23 inches.

Formerly in the Secrétan and Marinoni Collections; for full particulars see Hofstede de Groot's "Catalogue of Dutch Painters," vol. i, pp. 597-8 (Vermeer's Works, No. 35).

VERSPRONCK. Johannes Cornelisz Verspronck. Dutch School. Born at Haarlem, 1597; died there 1662.

70. PORTRAIT OF A LADY. Rather more than three-quarter face, looking to the left; the figure seen to just below the waist. She wears black, with a deep white collar edged with lace lying flat on the shoulders; a gold chain wound several times round the neck; her dark hair is drawn smoothly back from the forehead and covered by a gray cap edged with lace.

Signed J. v. Spronck, and dated 1641.

Panel, $25\frac{1}{2} \times 21\frac{1}{4}$ inches.

WOUWERMAN. Philips Wouwerman. Dutch School. Born at Haarlem, 1619; died there 1668.

71. A RUSTIC WEDDING, OR FÊTE BEFORE THE VILLAGE INN. A troop of dancing and drinking peasants comes from the left, preceded by a man playing the bagpipes; to the right, in front of the inn, are a lady and two gentlemen on horseback, one of whom turns his head to speak to the innkeeper, who offers him wine. A wide river is seen in the middle distance, with a town on the opposite bank. pp. 24, 25.

Signed with the monogram.

Canvas, $23 \times 33\frac{1}{2}$ inches.

WYNANTS. Jan Wynants. Dutch School. Born at Haarlem about 1625; said to have died at Amsterdam after 1682.

72. A HILLY LANDSCAPE. Figures of a man and woman driving sheep and cattle over a pasture; on the right, a bank with trees. p. 21.

The figures and animals by Van de Velde.

Canvas, $9\frac{1}{4} \times 13\frac{1}{4}$ inches.

ZEEMAN. Reinier Zeeman. Dutch School. Born probably at Amsterdam, 1623; died before 1668.

73. STORMY SEA. To the right, rocky coast. Several large ships battling with the waves. p. 26.

Panel, $15 \times 21\frac{1}{4}$ inches.

74. CALM SEA. Ships in smooth water; some have hoisted sail. A boat with people in the foreground.

Canvas, 16×21 inches.

III. FRENCH SCHOOL

J GREUZE. Jean Baptiste Greuze. Born at Tournus, 1725; died in Paris, 1805.

75. PORTRAIT OF A LITTLE GIRL. Aged about six, turned to the left, her head inclined towards her right shoulder. She wears a light-coloured frock and white kerchief; a small black lace cap on her fair curls. pp. 29, 30.
Life-size bust without hands.
Canvas, $14\frac{1}{2} \times 12$ inches.

NATTIER. Jean Marc Nattier. Born in Paris, 1685; died there 1766.

76. MADAME VICTOIRE, DAUGHTER OF LOUIS XV, AS A WATER NYMPH. Seated in an easy position facing the spectator; she rests her left arm upon a vase which lies on its side and from which water pours, the wrist supporting the right hand and the arm, which is bare from the elbow. Her white dress is cut low in front and adorned with pearls. A blue drapery falls over her knees. Background of sky with a clump of water-plants on the right. p. 29.
Life-size figure, to the knees.
Canvas, $38 \times 30\frac{1}{2}$ inches.

77. THE DUCHESSE DE CHARTRES, AS HEBE. Seated, turned towards the right, and looking straight before her. She wears a white dress cut low at the neck and adorned with a garland of flowers; steel-blue drapery falls over the skirt. She holds in her left hand a bowl, out of which an eagle drinks; in her right hand is a ewer. The hair is slightly powdered and adorned with a small wreath of flowers.
Exhibited at the Salon in 1745.
Life-size figure, to the knees.
Canvas, $49\frac{1}{2} \times 38$ inches.

UNKNOWN. French School. XVIII century.

78. THE GARDENS OF THE LUXEMBOURG. Numerous figures of ladies and gentlemen are seen promenading.
Canvas, $22\frac{1}{2} \times 33$ inches.

VESTIER. Antoine Vestier. French School. Born at Avallon, 1740; died in Paris, 1824.

79. MADAME DE LAMBALLE. The figure turned to the left, the head seen almost in full face, with powdered hair dressed high and adorned with pink roses and pearls. The bodice, which is cut low at the neck, is of a deep red-brown tone of colour; over it is worn a small white fichu. Oval canvas, $27\frac{1}{2} \times 22\frac{1}{2}$ inches.

IV. ENGLISH SCHOOL

BEECHEY. Sir William Beechey. Born at Burford, 1753; died at Hampstead, 1839.

80. MISS LOUISE GIFFARD. Standing, to the left. She wears a yellow dress, and cloak lined with blue; her left hand holding a scarf on her shoulder. Short brown hair.
Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ inches.

81. MRS. SIDDONS AS LADY MACBETH. Standing; clad entirely in black with white drapery on her head. In her right hand she holds a dagger, in her left a bowl. To the right a sleeping Cupid and several masks beside him; to the left landscape, with evening light.
Small full-length figure.
Canvas, $26\frac{1}{2} \times 18\frac{1}{2}$ inches.

BONINGTON. Richard Parkes Bonington. Born at Arnold, 1801; died in London, 1828.

82. ON THE BEACH. In the foreground on the left a woman in red and brown is leading a donkey, and beyond her a man in a blue coat and red cap is taking his cart and horse across the sands to the sea. A large vessel is seen in the distance on the right and other ships on the horizon.
Canvas, $13\frac{3}{4} \times 19\frac{1}{2}$ inches.

GAINSBOROUGH. Thomas Gainsborough. Born at Sudbury, 1727; died in London, 1788.

83. THE PATH THROUGH THE WOOD. Light clouds on the blue sky.
Canvas, $13\frac{1}{2} \times 10\frac{1}{4}$ inches.

84. THE POOL IN THE WOOD. By the water four cows with a herdsman. In the distance a hilly landscape.
Canvas, $13\frac{1}{4} \times 11\frac{3}{4}$ inches.
85. THE DANCER BACCELLI. Clad in white tulle trimmed with blue and dancing forward, her left arm raised holding up the end of a filmy transparent drapery, which is fastened at her waist. She turns her head towards her right shoulder and looks smilingly at the spectator. Landscape background.
Small full-length figure.
Canvas, $22 \times 15\frac{1}{2}$ inches.
86. HON. MRS. WATSON. Seated figure, slightly inclined to the right, leaning her left arm upon a table and resting her head upon her hand; her right hand lies in her lap. Her dress, which is cut low at the neck, is of a light shade of yellow worn over blue; a knot of blue ribbons is fastened at her breast, and a gauze scarf drapes her arms. Her hair falls over her right shoulder. Background, a red curtain.
Three-quarter length figure.
Canvas, 50×40 inches.
87. MARGARET GAINSBOROUGH. Seen to the waist, the figure nearly facing the spectator, but the head turned to the left. Dark dress; a white muslin fichu falls over the bodice, which is cut low in front; round the throat a narrow band of velvet. The hair dressed high, with curls falling on the shoulders, and surmounted by a large hat, turned up at the side and adorned with feathers. Dark background.
On the right the letters M.G., and below them the signature T.G. and the date 1777.
Canvas, $29 \times 24\frac{1}{2}$ inches.
88. THE COTTAGE GIRL. Full-length figure of a child in torn overall and blue skirt; she stands in the foreground of a wooded landscape, looking pensively towards the left, a puppy under her left arm; in her right hand a brown earthenware pitcher.
Canvas, 69×49 inches.
- HOPPNER. John Hoppner. Born in London, 1759; died there 1810.
89. THE COUNTESS OF ALDBOROUGH. Seen to the waist; three-quarter face looking to the left. Powdered hair with curls falling on the shoulders;

on her head a large blue hat with white feathers, behind her a red curtain. Her white dress, cut low at the neck with a ruff at the back, is adorned with knots of pale blue ribbons. Landscape background.

Canvas, $29 \times 24\frac{1}{2}$ inches.

90. THE COUNTESS POULETT. At a window, the head turned to the left. She wears a white dress, open at the throat and finished with a small fichu with frilled edge, a blue sash, and a small white cap on her powdered hair, which falls in ringlets on the nape of her neck; a red curtain behind her. Through the open window a landscape is seen.

Half-length figure, life size, without hands.

Canvas, $29 \times 24\frac{1}{2}$ inches.

LAWRENCE. Sir Thomas Lawrence. Born at Bristol, 1769; died in London, 1830.

91. MRS. HILLYER. She is seated to the left, wearing a white dress with black sash and gauze scarf; a pale blue ribbon in her hair and a necklace round her throat. Gray background, with red curtain. p. 37.

Canvas, $29\frac{1}{2} \times 24$ inches.

NASMYTH. Patrick Nasmyth. Born at Edinburgh, 1787; died in London, 1831.

92. BOATS IN THE ESTUARY OF A RIVER. A stormy sky with a fresh wind blowing.

Signed, Pat^l Nasmyth, 1820.

Panel, $7\frac{3}{4} \times 11\frac{3}{4}$ inches.

OPIE. John Opie. Born at St. Agnew, near Truro, 1761; died in London, 1807.

93. THE PEASANT'S FAMILY. Three girls in a wooded landscape; the youngest drinks from a pitcher held by the elder sister, a dog standing on his hind legs endeavours to do the same. The third child stands by, carrying a pitcher in her left hand, the right outstretched to balance herself. The children are clad in dresses of red and brown, with bare necks and arms; the youngest is barefoot. Cottages in the middle distance to the right. p. 38.

Full-length figures.

Canvas, 59×71 inches.

- RAEBURN. Sir Henry Raeburn. Born at Stockbridge, near Edinburgh, 1756; died there 1823.
94. SIR JOHN CLERK AND HIS WIFE, ROSEMARY DACRE. Three-quarter length figures standing on a hill to the right; to the left, undulating landscape, through which a river winds. Lady Clerk, clad in white, turns to listen to what her husband is saying, her right hand resting on his shoulder; her curly hair, a lock of which falls on her left shoulder, is unpowdered. Sir John, who stands on the left, wears a brown coat, white cravat and broad-brimmed hat and looks towards his wife; his right arm is raised, pointing to the landscape. p. 37.
Canvas, 57 × 80½ inches.
95. MRS. CAY. She is seated to the left, in a red chair; a greenish-gray shawl round her shoulders, a white cap on her gray hair; in her left hand she holds a book, and in her gloved right, her spectacles.
Canvas, 34½ × 27 inches.
- RAMSAY. Allan Ramsay. Born at Edinburgh, 1713; died at Dover, 1784.
96. PORTRAIT OF A YOUNG GIRL. She wears a pale blue dress cut low at the neck with lace collar and sleeves puffed and slashed; jewelled ornaments in her dark hair, which is combed back from the forehead. In an oval of painted stone-work. pp. 37, 38.
Life size bust, without hands.
Canvas, 29½ × 24 inches.
- REYNOLDS. Sir Joshua Reynolds. Born at Plympton, 1723; died in London, 1792.
97. LADY TALBOT. She stands before a small altar, on which burns the sacrificial flame, clad in a long white robe veiled with a transparent gauze scarf. In her left hand she holds a small circular dish; with her right she places on the altar a slender-necked golden vase. On the ground, to the left, is a brazier from which to feed the flame. In the background on the right, a deep red curtain and an open portico through which a landscape is seen; on the left a statue of Minerva standing in a garden. Evening light. p. 31.
Full-length figure, life size.
Canvas, 98 × 61 inches.
98. MRS. BERESFORD, AFTERWARDS LADY DECIES, AND HER ELDEST SON, JOHN. The lady, seated, bends forward in the act of lifting the child from the ground. She wears white with a blue-green cloak lined with fur and thrown back, pearls in her hair and pink ribbons at her waist. On the left pp. 31, 32.

a red curtain drawn back from an open window, through which a landscape is seen.

Painted in 1775.

Full-length figure.

Canvas, $52 \times 44\frac{1}{2}$ inches.

From the Hope Collection.

ROMNEY. George Romney. Born at Dalton, 1734; died at Kendal, 1802. p. 35.

99. MRS. HENRY AINSLIE AND HER CHILD. The lady seated, turned to the right, and looking straight before her, holds her child on her knee; in her right hand is a watch. She wears white, with a pale red sash and a large cap with pink ribbons on her brown curls. On the right, background of sky with sunset tints.

Half-length figure, life size.

Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ inches.

UNKNOWN. English School. XVIII century.

100. PORTRAIT OF A YOUNG GIRL. Seated, to the right, at a spinet; landscape background.

Canvas, 29×24 inches.

101. PORTRAIT OF A LADY. Seated, turned to the left and looking down. She wears a pink bodice with blue bow, a black silk mantle and brown gloves, and a lace cap with blue ribbon on her powdered hair. Gray background.

Canvas, $29\frac{1}{2} \times 25$ inches.

102. PORTRAIT OF A LADY. Seated, turned to the left and looking out of the picture. She wears a white dress and a red cloak lined with gray which falls over her knees. Gray background.

Canvas, $30 \times 24\frac{1}{2}$ inches.

103. BUST PORTRAIT OF A YOUTH WITH POWDERED HAIR. He wears a blue-green coat with brass buttons and white lace stock. Dark background.

Canvas, $19 \times 14\frac{1}{2}$ inches.

V. ITALIAN SCHOOL

BACCHIACCA. Francesco Ubertini dei Verdi, called Il Bacchiacca. Florentine School. Born at Florence, 1494; died there 1557.

104. PORTRAIT OF A YOUNG MAN. Seated to the right, holding a lute; a vase containing jessamine to the left, and an hour-glass to the right. In p. 45.

Note to 104.

Werner Weisbach in "Trionfi," G. Grote, Berlin, 1919, calls this picture "Youth," as figuring in the Benson Collection, London.

A pendant to "Age" in the Gallery at Cassel.

the distance is seen a triumphal car, with the figure of Love; and below this, seated on the ground, are the figures of Samson and Delilah. Apollo and Daphne are seen in the distant landscape, to the right.

Panel, 38 × 28 inches.

BAZZI, IL SODOMA. Giovanni Antonio Bazzi, called Il Sodoma. Lombard School. Born at Vercelli, 1477; died at Siena, 1549.

105. THE HOLY FAMILY, WITH ST. ELIZABETH AND THE LITTLE ST. JOHN. In p. 46.
the foreground, the Infant Saviour is sleeping supported between the knees of the Madonna; St. Elizabeth on the left holds in her arms the Infant St. John who offers a small cross to the Virgin. To the right, St. Joseph leaning on his staff; behind him a ruined building. Landscape background on the left.

Circular panel, diameter 41 inches.

BELLOTTO. Bernardo Bellotto, called Canaletto. Venetian School. Born at Venice, 1720; died at Warsaw, 1780.

106. THE ARNO AT FLORENCE WITH THE PONTE ALLA CARRAIA. In the fore- p. 35.
ground a weir, below which are figures, with boats unloading; the churches of S. Frediano and Santo Spirito are seen on the right, with Monte Oliveto and Bellosguardo in the distance.

Canvas, 19½ × 29 inches.

107. THE PONTE VECCHIO AT FLORENCE. In the foreground, boats on the river and figures; the river flows away under the bridge, into the distance; on the banks are buildings, and to the right is seen the Tower of the Palazzo Vecchio.

Canvas, 19¾ × 29 inches.

BONIFACIO. Bonifacio dei Pitati. Venetian School. Born at Verona, 1487; died in Venice, 1553.

108. ALLEGORY OF THE PURSUIT OF FORTUNE. Fortune is seated on a globe in p. 48.
the middle distance. To the right is a prison, before which is seated the figure of an old woman holding a scourge in her right hand. Numerous figures are grouped round the figure of Fortune and along the road leading to the prison. Mountain landscape in the background.

Canvas, 57 × 90 inches.

From the Manfrin Collection.

109. ALLEGORY OF THE PURSUIT OF FAME. A long procession of figures is seen winding through a narrow defile and climbing to the summit of a rock on the right. In the foreground are four female figures clad in diaphanous draperies. Low hills in the background. p. 48.

Canvas, $57 \times 98\frac{1}{2}$ inches.

From the Manfrin Collection.

CREDI. Lorenzo di Credi. Florentine School. Born at Florence, 1459; died there 1537.

110. ALLEGORY OF CHASTITY. On the extreme right a youth, clad in red doublet with gray sleeves and red hose, holding his girdle in his left hand and pointing upwards with his right, appears to be repudiating the advances of a maiden who is clad in transparent draperies. In the centre of the picture she is seen again appealing to the god of Love, who offers her an arrow; between them stands a little Cupid with upraised arm; three amorini are playing in the grass at their feet. In the background a landscape with hills and water. The subordinate incidents introduced in the background, such as the cooing doves, the roaring stag, the dogs attacking a bull, and others, all play their part in the allegorical significance of the picture, the theme of which is Love. pp. 43, 44.

Canvas, $36\frac{1}{2} \times 82$ inches.

FERRARESE SCHOOL. Early XVI century. (Probably Lodovico Mazzolino, 1481(?)–1528; formerly ascribed to Bartolomeo Montagna.)

111. MADONNA AND CHILD. The Infant Saviour is seated on the Virgin's knee, with his feet resting on her left arm. On the parapet in front is a book, on which the Virgin's left hand rests; her right hand supports the Child. She wears a crimson dress and gray mantle with olive-coloured lining. Crimson curtain to the right, and landscape with a church to the left. p. 49.

Panel, $26\frac{1}{2} \times 21$ inches.

FERRARESE SCHOOL. Early XVI century. (Possibly Giovanni Battista Benvenuto, called Dell'Ortolano; c. 1490 to c. 1525.)

112. MADONNA AND CHILD. The Virgin is seated, her hands folded in prayer, the Infant Saviour lying on her lap. Behind her a parapet, beyond which is seen an open landscape with hills on the left. A curtain is drawn back to the right.

Panel, $19\frac{1}{2} \times 15$ inches.

FLORENTINE SCHOOL. Last quarter of the XV century. (Connected with Domenico Ghirlandaio, 1449-1494.)

113. THE ADORATION OF THE INFANT SAVIOUR. On the left kneel the Madonna and St. Jerome, on the right St. Joseph and two shepherds. The Infant Saviour lies on the ground supported by a stone which is covered with drapery; on the extreme right the crib with the ox and ass beneath a ruined building with marble columns. On a hill on the left the Annunciation to the Shepherds. In the middle distance a town, in the open square of which moves a procession of numerous figures on horseback and on foot. Others are seated at the foot of a column; on the left a bridge over a river and hills above; in the far distance a rock surmounted by a castle. p. 42.

Panel, 63 × 65 inches.

FLORENTINE SCHOOL. Early XVI century. (Formerly ascribed to Ridolfo Ghirlandaio, 1483-1561.) p. 42.

114. THE ADORATION OF THE INFANT SAVIOUR, with the Madonna, St. Joseph, and two donors, one of whom is kneeling on the right; the kneeling figure wears a dark olive garment and a white mantle; the younger man, standing behind, is clad in scarlet with touches of green and a reddish-olive cloak; he lifts his hands in amazement. The Infant Christ lies on drapery in the foreground supported by a small pillow; St. Joseph, who holds his staff in his right hand, is seated on the left, leaning against a pack-saddle. Landscape background with a ruined building in the middle distance to the left.

Circular panel, diameter 44 inches.

FLORENTINE SCHOOL. Early XVI century. (In the manner of Albertinelli, 1474-1515.)

SCENES FROM THE LIFE OF THE VIRGIN

115. THE BIRTH OF THE VIRGIN. p. 44.

116. THE PRESENTATION IN THE TEMPLE.

117. THE ANNUNCIATION.

118. THE ADORATION OF THE SHEPHERDS.

Four panels, portions of a predella, 17½ × 16½ inches.

FLORENTINE SCHOOL. Early XVI century. (Follower of Fra Bartolomeo, perhaps Paolino del Signoraccio, called Paolino da Pistoia, 1490-1547.)

119. VIRGIN AND CHILD, WITH THE INFANT ST. JOHN. Landscape background. p. 44.
In a polygonal frame. Panel, diameter 33 inches.

FLORENTINE SCHOOL. Late XVI century. (Perhaps Alessandro Allori, 1535-1607).

120. PORTRAIT OF A LADY WITH TWO CHILDREN. The lady wears a black fur-lined cloak, and a jewelled coif edged with pearls. The younger child is in red and black, and the elder in purple; they hold a bird between them. In the background a green and gold curtain. p. 46.
Panel, 33 × 24 inches.

GUARDI. Francesco Guardi. Venetian School. Born at Venice, 1712; died there 1793.

121. THE PIAZZA looking towards San Marco. p. 35.
Canvas, 13 × 17½ inches.
122. THE PIAZZETTA with a view of San Giorgio.
Companion piece to the preceding picture, and of similar dimensions.
123. THE GRAND CANAL with a view of the Palazzo Grimani and other buildings, gondolas in the foreground. A cold day in early spring with a gathering storm.
Canvas, 18 × 32½ inches.
124. A "FANTASIA."¹ Landscape with figures and ruins in the foreground; in the distance a church and tower.
Panel, 7½ × 6 inches.
125. A "FANTASIA." Landscape with figures in the foreground, and buildings on the left; to the right a tall column surmounted by the figure of a soldier, holding aloft a sword.
Panel, 7½ × 6 inches.
126. SANTA MARIA DELLA SALUTE. The church in the foreground to the right with the Dogana beyond. On the left the Grand Canal with numerous buildings, and gondolas in the foreground.
Canvas, 21 × 29 inches.

¹ That is, compositions by the master adapted from sketches made by him on the Terra Ferma.

ITALIAN SCHOOL. XVI century.

127. PORTRAIT OF A YOUNG MAN. Standing to the left. He wears an olive coloured doublet, trunk-hose, and ruff. His right hand rests upon his helmet, which is adorned with white and red plumes; his left hand grasps his sword-hilt. Columns to the left, and an orange-coloured curtain to the right.

Panel, 46 × 32 inches.

128. PORTRAIT OF A LADY. Standing to the left, clad in a black dress and large ruff open in front; she holds a handkerchief and a red book in her right hand, and gloves in her left; a veil over her head.

Panel, 37½ × 27 inches.

129. HEAD OF A YOUTHFUL WOMAN. In profile, to the right, wearing a coif. Background an arch with festoons.

Panel, 18 × 13½ inches.

NORTH ITALIAN SCHOOL. Early XVI century. (Probably Boccaccio Boccaccino of Cremona, flourished 1497-1510.)

130. THE MYSTIC MARRIAGE OF ST. CATHERINE. St. Catherine is standing to the right, clad in a yellow dress with crimson mantle; the Infant Christ is placing the ring on her finger. The Virgin wears a gray mantle with yellow lining and a crimson robe; St. Jerome is seen on the left. In the background is a green curtain; a closed window to the right. p. 49.

Panel, 15½ × 24 inches.

LOTTO, SCHOOL OF. Lorenzo Lotto. Venetian School, 1480-1556.

131. MADONNA AND SAINTS. The Virgin embracing the Child, who lies on a crimson cushion, in the centre. Two Franciscan saints on the left, a nun and another youthful saint on the right. The figures of the Virgin and of the four saints are seen to the shoulders only.

Panel, 18 × 38 inches.

MARIESCHI. Jacopo Marieschi. Venetian School. Born at Venice, 1711; died in 1794.

132. THE RIALTO AND PALAZZO GRIMANI.

Canvas, 22 × 33 inches.

133. THE DUCAL PALACE, VENICE.

Canvas, 22 × 33 inches.

MORONI. Giovanni Battista Moroni. School of Brescia. Born at Bondio, near Albino, about 1523; died at Bergamo, 1578.

134. PORTRAIT OF A GENTLEMAN IN A BLACK CAP. He is seen standing to the left near a table covered with a green cloth, on which lie parchment-covered books. In his right hand he holds a letter, in his left a handkerchief. Gray background.

Canvas, $39\frac{1}{2} \times 31$ inches.

PALMA (Workshop of). Jacopo Palma, called Palma Vecchio. Venetian School. Born at Serinalta, 1480 (?); died at Venice, 1528.

135. THE HOLY FAMILY IN A LANDSCAPE. The Virgin holding the Child on her knees. To the left, St. Joseph; to the right St. Mary Magdalen holding her emblem, the vase of ointment. Background a hilly landscape. p. 48.

Panel, $30\frac{1}{2} \times 37$ inches.

ROBUSTI, D. (ascribed to but more probably by one of the Bassano family). Domenico Robusti. Venetian School. Born at Venice, 1562; died there 1637.

136. PORTRAIT OF VERONICA FRANCO. She wears a deep red robe, the sleeves and stomacher of which are adorned with lace; flowers in her hair, and sprays of coral in her ears. Round her neck a pearl necklace with jewelled pendant. She is seated at a table, covered with a richly embroidered cloth, on which is a lute. A crimson curtain in the background. pp. 46, 47.

Canvas, 38×31 inches.

SALVIATI. Giuseppe Porta, called Giuseppe Salviati.¹ Venetian School. Born c. 1520, died c. 1570.

137. PORTRAIT OF A GENTLEMAN. Seated, wearing a crimson doublet and trunk-hose, a black cloak with a high collar, and a plumed cap adorned with gold. A collar embroidered in scarlet is worn over the doublet, and a gold chain hangs round the neck. The right hand rests upon a hedgehog which crouches upon a stone pedestal, the front of which is inscribed "Sic . Tutus . Ac . Gratus . Eris". The pommel of a sword is visible on the right above the edge of the pedestal. Dark gray background. pp. 45, 46.

Canvas, 44×33 inches.

¹ After his master, the Florentine Francesco Salviati, but the use of this name is apt to cause confusion. As an artist, Giuseppe Porta belongs to the Venetian School.

SCHIAVONE. Andrea Meldolla, called Il Schiavone. Venetian School. Born at Zara in Dalmatia, 1522; died at Venice, 1563.

138. THE JUDGMENT OF PARIS. Paris is seen with Venus on the right, Diana and Juno in the centre. Two dogs are depicted to the right and left of Paris. A river-god to the left. Landscape background.

This picture is partly adapted from Raphael's composition.

Canvas, $14\frac{1}{2} \times 45\frac{1}{2}$ inches.

139. DIANA AND ACTÆON. Actæon is seen kneeling, in the centre; Diana and her attendants to the left. To the right, Actæon transformed into a stag and pursued by his hounds. In the background, to the right, a city on a hill; hills in the distance.

Panel, circular at either end, 15×45 inches.

140. DIANA AND ACTÆON. Diana surprised by Actæon while bathing. She is seen with her attendants to the left. In the distance, to the right, Actæon, transformed into a stag, is pursued by his hounds. An extensive landscape is seen through trees. Background a wooded landscape.

Panel, $10\frac{1}{2} \times 42\frac{3}{4}$ inches.

141. THE RAPE OF EUROPA. In the centre, Europa, assisted by her attendants to mount the bull, which she is crowning with a garland. A kneeling figure is gathering flowers; other figures to the right. A herd of cattle in the distance, to the left.

Panel, $10 \times 42\frac{3}{4}$ inches.

142. THE TRIUMPH OF CHASTITY. The figure of Chastity seated in a triumphal car drawn by unicorns. Love is bound in front of the chariot. Landscape background.

Panel, $9\frac{1}{2} \times 30\frac{1}{4}$ inches.

On either side of the large composition, two small panels with representations of female figures holding mirrors.

Small panels: left, $9\frac{1}{2} \times 4\frac{1}{2}$ inches; right, $9\frac{1}{2} \times 4\frac{1}{2}$ inches.

SEBASTIANO DEL PIOMBO. Sebastiano Luciani, called Sebastiano del Piombo. Venetian School. Born at Venice, 1485; died in Rome, 1547.

143. PORTRAIT OF A LADY AS SANTA LUCIA. She wears a Roman headdress, a robe of a shade of golden brown, and a mantle of palest pink. In her

pp. 49, 50.

right hand she holds a silver cup, in which her eyes are reflected.
Green curtain in the background.

30½ × 23 inches.

TINTORETTO. Jacopo Robusti, called Il Tintoretto. Venetian School.
Born at Venice, 1516; died there 1594.

144. PORTRAIT OF A YOUNG MAN. He is seen standing to the left, clad in black and wearing a lace-edged ruff; his right hand extended, his left on his sword-hilt. In front of him a table with a red cloth, to the right, a dark curtain with gold fringe.

Canvas, 40½ × 30 inches.

145. PORTRAIT OF A VENETIAN SENATOR. He is seen standing clad in his robes of office, behind him a dark green curtain. To the left, through an open window, a view of the sea with islands in the distance, perhaps an allusion to the fact that he was the governor of one of the Ægean islands. p. 46.

Canvas, 47 × 39½ inches.

146. PORTRAIT OF A VENETIAN SENATOR. Standing in his robes, his right hand extended showing the palm. Dark gray background.

Canvas, 44 × 37½ inches.

VECCHIA. Pietro della Vecchia. Venetian School. Born at Venice, 1605; died there 1678.

147. PORTRAIT OF A MAN. Seen in profile to the right, wearing a cap and a dark doublet with white sleeves. Gray background.

Canvas, 25 × 19½ inches.

VERONESE (?). Ascribed to Paolo Caliari, called Veronese. Venetian School. 1528-1588. (More probably by a painter connected with Parmegianino.)

148. PORTRAIT OF ALESSANDRO ALBERTI WITH HIS PAGE. Standing figure clad in an elaborate and close-fitting costume of white and red silk, resting his right hand on a table on which lies a letter inscribed "Alessandro Alberti l'anno XXX della sua età Paolo Cagliari il ritrasse nel 1557. In Venetia." A young page in a yellow suit is about to complete the toilet of his master. pp. 41, 48.

Life size to the knees.

Canvas, 48 × 40 inches.

VENETIAN SCHOOL. Late XVI century.

149. FIVE FIGURES, two of whom are in armour, are seated in the foreground; a third is curiously attired in a white linen cap and shirt. In the distance a fortified town, with a hill in the background. In the middle distance a man on horseback and other figures.

Panel, 25 × 30 inches.

VI. GERMAN SCHOOL

BRUYN. Bartholomäus Bruyn. School of the Lower Rhine. Born at Wesel, 1493; died in 1555.

150. PORTRAIT OF A GENTLEMAN. He is seen standing to the right, clad in black with a black cap; his left hand in his girdle, his right holding his gloves. Green background. In the upper left-hand corner is a black shield with the letters P. G. and cipher *MT* in white.

Panel, 18 × 13 inches.

UNKNOWN. German School. XVI century.

151. "DER HER VON FRO." Portrait of a gentleman wearing a black velvet cap; a black doublet, fur cloak and white ruff. Round his neck, hanging from a ribbon, a small gold medallion portrait surmounted by a crown. Gray background.

Panel, 23½ × 18 inches.

The inscription "Der Her von Fro" is probably a later addition.

MINIATURE PORTRAITS IN OIL

FLEMISH AND DUTCH

BISET. Karel Emmanuel(?) Biset. Flemish School. Born at Mechlin, 1633; died at Breda, 1680.

- ✓ 166. BUST PORTRAIT OF A MAN. Dark curly hair. He wears a light blue mantle and lace tie. p. 28.

Oval, 3½ × 2½ inches, copper.

FLEMISH SCHOOL. XVII century.

167. PORTRAIT OF A LADY. With curly auburn hair, wearing a red dress and large lace collar fastened with a jewel; pearl ornaments in her hair. p. 28.

Signed $\frac{HP}{W.}$
1665.

Copper, $2\frac{5}{8} \times 2\frac{1}{4}$ inches.

JANSENS. Cornelis Jansens (or Jonson) van Ceulen. Dutch School. Born in London, 1593; died at Utrecht, 1664.

168. BUST PORTRAIT OF A MAN. In armour, with long fair hair. He wears a white collar over his armour. Brown background.

Copper, $3\frac{1}{8} \times 2\frac{3}{4}$ inches.

MIERIS. Frans Van Mieris the Elder. Flemish School. Born at Delft, 1595; died at Leyden, 1681.

169. BUST PORTRAIT OF A MAN. He has a mantle over his left shoulder, and slashed sleeves. Brown background. Painted c. 1665. p. 28.

Circular, diameter 4 inches, copper.

POURBUS. Franz Pourbus the Younger. Flemish School. Born at Antwerp, 1569; died in Paris, 1622.

170. BUST PORTRAIT OF A LADY. Seen in full face wearing a large white ruff; red background. Perhaps a member of the Medici family. In turned ivory frame.

Oval, $2\frac{1}{8} \times 1\frac{1}{8}$ inches.

UNKNOWN. Dutch School. XVII century.

171. SMALL BUST PORTRAIT OF A MAN. Said to represent Admiral Van Tromp (1599-1653).

Oval, $1\frac{3}{4} \times 1\frac{3}{8}$ inches.

VOIS. Ary (Arie) de Vois. Dutch School. Born at Utrecht, 1631; died at Leyden, 1680.

172. PORTRAIT OF A LADY. Clad in a dress of gold brocade cut low at the neck; her hair, which is adorned with pearls, falling over her shoulders; her bodice studded with gems, a large pear-shaped pearl in the centre.

Oval, $2\frac{1}{4} \times 2\frac{1}{4}$ inches.

ENGLISH

IN THE STYLE OF COOPER. XVII century.

173. STUART PORTRAITS. James I, Mary Queen of Scots, Charles II and James II, set in tortoiseshell with the Royal Crown in the centre. Octagonal frame with rope pattern design in gold.

BONE. Henry Pierce Bone. Born 1779; died in London, 1855.

174. Enamel portrait of the DUCHESSE DE FONTANGES; copied by Bone from the original in the collection of Lord Spencer. Tortoiseshell frame.

ENGLEHEART. George Engleheart. Born at Kew, 1750; died at Blackheath, 1829.

175. PORTRAIT OF A LADY. She wears a lavender-blue dress with white fichu and sleeves. Powdered hair dressed high and falling in curls over the shoulders. Background of sky. At the back hairwork adorned with pearls.

PLIMER. Andrew Plimer. Born at Wellington (Shropshire), 1763; died at Brighton, 1837.

176. PORTRAIT OF A YOUNG MAN. With dark eyes and long hair slightly powdered; he wears a blue coat with black collar and white stock. Background of sky.

177. PORTRAIT OF A LADY. In a white dress, cut low at the neck, with high waist line; brown curly hair and dark gray eyes. Background of sky. Companion to the preceding.

RAEBURN (ascribed to). Sir Henry Raeburn. Born at Stockbridge near Edinburgh, 1756; died there 1823.

178. SIR JOHN COURTENEY HONYWOOD. As a boy standing in a garden leaning his arm on a large marble vase. He wears a gray-blue coat, and holds a hunting crop in his left hand.

SMART. John Smart. Born 1746; died in London, 1811.

179. PORTRAIT OF A LADY. With blue eyes and curly brown hair. She wears white with a knot of blue ribbons on the frill of her bodice. Background of sky.

Signed J. S. 1791 I. (India).

UNKNOWN. XVIII century.

180. PORTRAIT OF A YOUNG GIRL. With blue eyes and fresh complexion, dressed in white and looking towards her right shoulder. Background of sky.

Frame set with pearls.

FOREIGN MINIATURISTS WORKING IN ENGLAND

KAUFFMANN. Angelica Kauffmann. Born at Chur, 1741; died in Rome, 1807.

181. BUST PORTRAIT OF THE ARTIST BY HERSELF. She wears a light-coloured dress cut low at the neck and turns her head to look over her right shoulder. Her hair is bound with a fillet of pink ribbon. Background of sky.

Circular.

MEIER. Jeremias Meier (Meyer). Born at Tübingen, 1735; died at Kew, 1789.

182. PORTRAIT OF THE DUKE OF MARLBOROUGH. In armour, wearing a full-bottomed wig and the Chain and George of the Garter. Gray background.

Signed, Meier.

PASTELS

FRENCH SCHOOL. XVIII century.

190. PORTRAIT OF A YOUNG LADY. In a gray dress, the sleeves and stomacher adorned with lace. Her arm rests on a red cushion, a green paroquet is perched upon her left hand; the right is raised. Cornflowers in her hair. Gray background.

23 x 19½ inches.

ROSALBA (ascribed to). Rosalba Carriera. Born at Venice, 1675; died there 1757.

191. PORTRAIT OF A BOY. He is seen nearly in full face to the right, in a blue coat; long hair tied with a ribbon. Blue-gray background.

19 x 15 inches.

192. PORTRAIT OF A YOUNG GIRL. Seated, to the left, her head turned towards the spectator. White dress, cut low at the neck, and rose-coloured mantle. A bunch of flowers in her right hand. Blue-gray background.
19 × 15 inches.

193. PORTRAIT OF A GENTLEMAN. Bust, to the left, his head turned towards the spectator. He wears a gray coat and cravat and a blue-gray cloak thrown over his shoulders. Gray background.
19 × 15 inches.

UNKNOWN. English School (?). XVIII century.

194. PORTRAIT OF A LADY. Bust, to the left. She wears a pink dress, and black mantilla; a black ruche round her neck. Her hair is tied with a black and white ribbon. Landscape background, with dark sky.
24 × 17½ inches.

195. PORTRAIT OF A YOUNG GIRL. Seated, to the left, the head turned to the right. She wears a white dress with yellow sash, and pearl ornaments in her dark hair. Blue-gray background.
21½ × 18 inches.

196. PORTRAIT OF A CHILD WITH FAIR HAIR. Bust, to the right. She wears a violet-coloured frock. Gray background.
13¾ × 11 inches.

197. PORTRAIT OF A YOUNG LADY. Bust, to the left. She wears a gray cloak, shot with pink; her hair is tied with a pink ribbon fastened under the chin. Dark gray background.
16¼ × 12½ inches.

198. PASTEL COPY OF THE PORTRAIT OF MISS HAVERFIELD, from the picture by Gainsborough in the Wallace Collection.
43 × 33 inches.

ANTIQUE BRONZE

201. VENUS. Nude, standing figure, with a diadem in her hair; extending the right hand.
Height, 5 inches.

ITALIAN BRONZES OF THE RENAISSANCE

I. FLORENTINE SCHOOL

GIAN BOLOGNA. Jean de Boulogne, called in Italy Giovanni da Bologna or Gian Bologna. Born at Douai, 1524; died at Florence, 1605.

202. THE BATHER. Nude, standing figure, resting her left foot on a pedestal; with her left hand she holds a drapery against her breast. p. 67.
Examples of this small bronze figure are frequently met with.
Height, 10½ in.

203. SUSANNA. Nude, crouching female figure looking upwards with an affrighted expression and raising her left hand. p. 67.
Height, 4 inches.

204. MORGANTE. The dwarf at the court of Cosimo I, Grand Duke of Tuscany. p. 67.
Nude, standing figure, holding in his left hand a crooked staff, in his right hand a long pipe through which he blows.
Height, 5 in.
Several replicas of this figure are known, displaying slight differences such as the substitution of a cup for the pipe.

205. THE BATHER. Nude, standing figure, about to extract a thorn from her right foot, which she rests upon a triangular pedestal. p. 67.
Height, 4½ in.

206. THE RAPE OF DEIANIRA BY NESSUS. The Centaur holding on his back the struggling Deianira. p. 68.
Height, 18 inches.

AFTER GIAN BOLOGNA.

207. NESSUS AND DEIANIRA. The Centaur, struck by the arrow of Hercules, p. 68.
falls, holding on his back the lamenting Deianira.
Height, 8½ in.

208. THE RAPE OF DEIANIRA BY NESSUS. The Centaur has seized the nude p. 69.
and struggling Deianira with both arms and holds her aloft.
Height, 10 inches.

209. NESSUS AND DEIANIRA. On the back of the Centaur is seated the nude p. 69.
figure of Deianira, her left arm resting upon the shoulder of the
Centaur, who clasps her hand, turning his head towards his right
shoulder. (Probably Venetian.)
Height, 7¼ inches.

210. MERCURY. After the celebrated original in the Bargello, Florence. p. 67.
Height, 12½ in.

IMITATORS OF GIAN BOLOGNA.

211. CHRIST AT THE COLUMN. The body bent forward, the head turned p. 69.
towards the left shoulder, the hands crossed behind the back.
Height, 6¾ inches.
Portion of a well-known composition; a complete group is at
Vienna.

212. LUCRETIA. Full-length nude figure plunging the dagger into her breast
and holding a small drapery with her left hand.
Height, 6 inches.

213. THE BATHER. Nude female figure standing on her left leg and leaning p. 67.
her right foot against a high pedestal as she extracts a thorn from the
sole with her right hand, while she supports the ankle with her left.
Height, 4½ inches.
Fuller in form than No. 205, but otherwise almost identical.

IMITATOR OF GIAN BOLOGNA. (Probably Francavilla. Pierre Franche-
ville, called Francavilla. Born at Cambrai, 1558; died in Paris, c. 1618.)

214. VENUS. Full-length figure resting her left foot on a dolphin and looking
down over her right shoulder. Nude, except for a small drapery which
she draws round the lower part of her body and throws over her left

knee. Her hair is dressed high at the back and bound in front with a fillet.

Height, 27 inches.

FLEMISH IMITATORS OF GIAN BOLOGNA WORKING IN FLORENCE.

215. THE BATHER. Nude female figure, seated on the stump of a tree which is covered with drapery, turning and taking her right foot in her right hand. p. 67.

Height, 5½ inches.

216. PACING HORSE. Moving to the right; small head, long mane and tail.

Height, 12 inches.

CELLINI. Benvenuto Cellini. Florentine School. Born in Florence, 1500; died there 1572.

217. ADAM. Full-length nude figure, the head turned and looking towards the right shoulder, the left foot raised on a stone, the right planted on the ground. Pendant to a figure of Eve by the same master. The circular base rests on a triangular stand which is supported on winged heads and scroll feet. p. 66.

Height, 10 inches.

FLORENTINE SCHOOL. XVI century. Ascribed to Tribolo (1476-1550).

218. MODEL FOR A FOUNTAIN. Two nude Putti with arms entwined holding a goose between them by the neck; the open bill forms the spout for the water. p. 61.

Height, 10¾ inches.

AFTER MICHELANGELO.

219. BACCHUS. Full-length nude standing figure, the head turned towards the left shoulder and encircled with a garland of grapes. In the right hand a shell as a drinking cup, held downwards; the left arm is raised.

Height, 26 inches.

UNKNOWN FLORENTINE ARTISTS. Middle of XVI century.

220. THE STARTLED BOY. Nude boy, his hair bound with a fillet, starts back in astonishment at the sight of Cupid, who lies sleeping on the ground, his quiver beside him. In other examples, while the figure of the boy is almost identical, the object at which he gazes varies, being sometimes a snake and sometimes a flute or Pan-pipes. pp. 60, 61.

Height, 7¾ inches.

221. CUPID STANDING ON A DOLPHIN. Blindfolded, about to let fly an arrow. p. 64.
Height, $4\frac{1}{2}$ inches.

222. SHELL AS AN INKSTAND (GILT). A Triton astride of a dolphin holding a shell, which rests on the head of the dolphin.
Height, 6 inches.

UNKNOWN FLORENTINE ARTISTS. Late XVI century.

223. SALTCELLAR (GILT). Nude youth kneeling on his right knee and supporting a large shell on his back with both hands. Oval base cast with the figure.

Height, $7\frac{3}{4}$ inches.

Both this composition and a very similar companion piece are frequently met with.

224. REPRODUCTION OF THE VENUS DE' MEDICI.
Height, $21\frac{1}{2}$ in.

225. LAOCOON GROUP. Cast with the lower base which is decorated with foliage.
Extreme height with base, $22\frac{1}{2}$ in.

226. ATALANTA. In the act of running, poised on the toes of the left foot, the right leg raised high in the air.
Height, 16 inches.

II. PADUAN SCHOOL

BELLANO. Bartolomeo Bellano. Born at Padua, c. 1430; died there 1490.

227. DAVID WITH THE HEAD OF GOLIATH. Full-length standing figure of a youth with long hair, wearing a short tunic confined at the waist by a girdle, the sling across his shoulder. He looks down at the head of Goliath, which lies at his feet, and grasps the hilt of his sword, the point of which rests upon the giant's head.

Height, $9\frac{1}{2}$ in.

RICCIO. Andrea Briosco, called Riccio. Padua, 1470-1532.

228. WARRIOR ON HORSEBACK. Riding barebacked, clad in antique richly-ornamented armour. The horse is a free copy of one of the Greek pp. 55, 56.

horses on the façade of St. Mark's at Venice. Replicas in the collection of Prince Liechtenstein, Vienna; in the Victoria and Albert Museum (Salting Collection), London; and in the Royal Museum, Berlin.

Height, 12 inches.

229. FAUN ON A GOAT. A bearded Faun, holding a ewer in his left hand, is seated on a goat, grasping its right horn. p. 56.

Another example in the Berlin Museum.

Height, 7½ in.

230. FAUN. With ram's horns and goat's legs, moving forward with arms outstretched. p. 56.

Height, 14½ inches.

WORKSHOP OR SCHOOL OF RICCIO.

231. A GLADIATOR. Nude, full-length figure, the left arm raised, the right hand holding some object now missing (originally the figure held a drawn sword and upraised shield). p. 56.

Height, 12 inches.

232. INKSTAND. A crouching satyr blowing a long pipe which terminates in a head forming a receptacle for ink; he holds the head between his hoofs. p. 56.

Height, 6 inches.

233. BEARDED HEAD AS A LAMP. Head of a satyr, with wide-open jaws supported on a gryphon's claw, which forms the stem of the lamp; a handle is affixed to the back of the head. p. 56.

Height, 8 inches.

234. SEA MONSTER ATTACKED BY A SERPENT. A shell on the tail is intended for ink and a second shell, held between the front fins, forms a receptacle for sand. p. 56.

Height, 6 in.

235. LAMP. A pelican tearing its breast with its beak. On its back, between the wings, a cavity forming a lamp, the body of which is decorated with a fantastic dolphin's head terminating in a funnel-shaped snout, designed to hold the wick. p. 57.

Height, 4½ inches.

INVENTORY

III

- ✓ 236. DOUBLE LAMP. Two grotesque heads united at the back, resting upon foliage which springs from a vesica-shaped base. On the top, at the juncture of the heads, a cavity formed the receptacle for the oil, and the open jaws with protruding tongue held the wick. p. 57.
Height, $2\frac{1}{4}$ inches; length, 7 inches.

- ✓ 237. INKSTAND. Recumbent human-headed sea-monster, with a shell on its tail for ink. It raises its head and looks upwards with an expression of pain. In a complete example in the National Museum, Florence, Neptune stands on the back of the monster. p. 57.
Height, $4\frac{1}{2}$ inches; length, $9\frac{1}{2}$ inches.

238. TWO-HANDLED BOWL ON FOOT. The body decorated with arabesques, the foot gadrooned. p. 58.
Height, 9 $\frac{1}{2}$ inches; diameter, $11\frac{1}{2}$ inches.

UNKNOWN PADUAN ARTISTS. Late XV or early XVI century.

239. MORTAR. Adorned with a decorative design terminating in dolphins' heads and alternating with equestrian figures in the style of Riccio, and other subjects. Bright brown patina.
Height, $5\frac{1}{2}$ inches; diameter, $6\frac{1}{2}$ inches.

240. MARCUS AURELIUS. In his left hand a cornucopia, designed to hold a candle-socket (now missing); on the bronze stand a shell for ink. A free copy of the well-known Roman equestrian statue. p. 58.
Height, 8 inches.

241. SPINARIO. A youth bending forward and extracting a thorn from his left foot, which he rests on his right leg. A free copy of the antique. p. 58.
Height, $3\frac{1}{2}$ inches.

242. SPINARIO. Nude youth seated on a dwarf column with circular base, his right leg crossed over the left, about to remove a thorn from his foot. A free copy of the well-known antique. p. 58.
Height, 8 inches.

Numerous small replicas of similar character, dating from the XV and early XVI centuries, are known.

- ✓ 243. GERMANICUS CÆSAR. In classic attire, his right arm extended, his left hand holding some object now broken. The base decorated with reliefs representing: the Emperor in the Quadriga, inscribed "Germanicus p. 58.

Cæsar"; and the Emperor in a chariot drawn by elephants. In front is the inscription: "SIGNIS RECEPTIS DE VICTIS GERMANIS."

Height, 15 inches.

244. BUST OF JULIA FAUSTINA. The head of a youthful woman, with wavy hair, turned slightly towards the left. It bears the inscription, "Diva Faustina." Free copy of an antique bust. p. 59.

Height, 5½ inches.

245. TORSO OF HERCULES. Imitation of the Torso of the Belvedere. p. 59.

Height, 7½ inches.

246. HERCULES RESTING, LEANING ON HIS CLUB. On an elegant bronze base of the middle of the XVI century. Free copy of the well-known antique, the most famous example of which is the Farnese Hercules. p. 59.

Height, 10 inches.

247. HERCULES WITH THE APPLES OF THE HESPERIDES IN HIS LEFT HAND. Standing figure, turned to the right and grasping his club with his right hand. p. 59.

Height, 13 inches.

248. MERCURY AS GOD OF COMMERCE. Full-length nude figure holding a bag of money in his left hand and some object, the purpose of which is not clear, in his right. Characterized as Mercury by the wings on his head.

Height, 9½ inches.

249. LAMP. Satyr standing on a triangular base and supporting on his head a shell, designed to hold a lamp; a bunch of grapes in his left hand.

Height, 10 inches.

250. DOUBLE LAMP. The lamp, boat-shaped, decorated with oak-leaves, stands on a high tripod with slender feet terminating in lion's claws. The whole is surmounted by a small figure of Jael.

Height, 11½ inches.

251. INKSTAND. Three-sided, supported on lion's claws. Each panel contains a dancing figure—Pan, Bacchus, and a Bacchante—a form of composition derived from the reliefs on a classic sarcophagus.

Height, 3½ inches.

252. A GREYHOUND. Standing with raised head and drooping tail.

Height, 5½ inches.

III. VENETIAN SCHOOL

LEOPARDI. Alessandro Leopardi. Born second half of XV century; died before 1545.

253. MORTAR. Decorated with garlands and suspended trophies. pp. 58, 70.
Height, $16\frac{1}{2}$ inches; diameter, $19\frac{1}{2}$ inches.

WORKSHOP OF LEOPARDI.

254. MORTAR. Bowl on foot, adorned with garlands; handles formed of acanthus leaves. p. 58.

Height, $5\frac{1}{2}$ inches; diameter, $7\frac{1}{2}$ inches.

255. MORTAR. Decorated with animals and with garlands, from which are suspended masks. The rim is adorned with a palmette design; dolphins form the handles. p. 58.

Vase-shaped, height, $6\frac{1}{4}$ inches; diameter, 7 inches.

OLIVIERI. Maffeo Olivieri of Brescia. Flourished first half of XVI century. p. 61.

256. THE DANCER. A draped female figure of slender proportions dancing, her right arm raised high in the air.

Height, $8\frac{1}{2}$ inches.

ROCCATAGLIATA (?). Francesco Roccagliata. Lived in Venice at the close of the XVI century.

257. CANDELABRUM. Two winged putti, standing on a six-sided pedestal and embracing one another, support two large cornucopiae, from which spring prickets for the candles. p. 64.

Height, 14 inches to the top of the pricket.

258. GROUP OF CHILDREN. A nude boy, holding flowers in his left hand, stands with his arm round the waist of another boy, who puts his finger on his lips and holds an apple in his right hand. Base, copper-gilt with four sea-horses at the angles. p. 64.

Height, $4\frac{3}{4}$ inches, with base, $7\frac{3}{4}$ inches.

SANSOVINO. Jacopo Tatti, called Sansovino. Born at Florence, 1486; died at Venice, 1570.

259. THE MADONNA AND CHILD. Full-length figure of the Madonna with the Infant Saviour in her arms; the little St. John stands beside her with his lamb. Shows traces of gilding. p. 62.
Signed, Jac. Sansovini Opus.
Height, $4\frac{1}{2}$ inches.

260. NEPTUNE IN A CHARIOT DRAWN BY SEAHORSES. Full-length nude figure standing erect and holding the trident (which is here missing) in his right hand; a spirited figure full of animation and movement. p. 62.
Height, $12\frac{3}{4}$ inches.

CONNECTED WITH SANSOVINO.

261. DOOR KNOCKER. Two fantastic human-headed creatures with long fish tails curving upwards and serpents coiled round them are held apart by a terminal figure. A large mask completes the group and forms the base of the knocker.
From the door of a Palace at Padua.
Other inferior examples in the Hof Museum, Vienna, the Kunstgewerbe Museum, Berlin, and elsewhere.
Height, 12 inches.

VITTORIA. Alessandro Vittoria. Born at Trent, 1525; died at Venice, 1608.

262. INKSTAND. Three seated winged putti support the vessel for the ink, which is ornamented with masks; on the cover stands the figure of Hope. p. 64.
Height, $11\frac{1}{4}$ inches.

VITTORIA (ascribed to).

263. MARS. Full-length figure in classical garb holding a sword and wearing a helmet.
Height, $21\frac{1}{2}$ inches.

264. BELLONA. Full-length draped female figure with inverted torch.
Height, $21\frac{1}{4}$ inches.

UNKNOWN VENETIAN ARTISTS. XVI century.

265. INKSTAND. In the form of a circular casket elaborately decorated with arabesques and masks, supported on the bodies of three human-headed tortoises.
Diameter, $6\frac{1}{4}$ inches.

INVENTORY

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- ✓ 266. CANDLESTICK. Nude youth supporting on his head a two-handled vase which formed the socket for the candle.
Height, 7 inches.
- X 267. GROUP OF TWO NUDE PUTTI. Now adapted as a stand for penholders.
Height, 4 inches.
268. CANDLESTICK. The socket, vase-shaped and ornamented with three masks of children; the base is supported on the wings of three Sirens.
Height, 7 inches.
269. TRITON. Blowing a shell trumpet which he holds with his left hand. Cast in one piece with the circular base.
Height, 8 inches.
270. TRITON. Blowing a shell trumpet.
Companion piece to the preceding; the shell is held in the right hand.
Height, $7\frac{3}{4}$ inches.
271. INKSTAND. A small vase ornamented with three masks, supported by three mermaids resting upon a triangular base.
Height, $5\frac{3}{4}$ inches.
272. SATYR WITH TORTOISE. The satyr seated, leaning against the tortoise; a serpent coiled round his left arm attacks the tortoise in the mouth.
Height, 4 inches.
273. CIRCULAR PLAQUE. Siren holding a fleur-de-lis terminating in a rake enclosed in a shield, the form of which is Venetian.
Diameter, $6\frac{1}{2}$ inches.
274. CARITAS. A female figure holding a child in her arms; a second stands beside her looking up.
Height, 10 inches.
- 275, 276. PAIR OF CANDLESTICKS. Each supported by three winged putti.
Height, 5 inches.
277. REARING HORSE. To the right. Only the head and one side are complete, the off side is hollow.
Height, $8\frac{1}{2}$ inches.

278. BELL. Bearing a coat of arms and ornamented with birds and garlands in delicate low relief. The form of the shield stamps the work as Venetian.

Height, $5\frac{1}{4}$ inches.

VENETIAN. Late XVI century.

279. ST. JOHN THE BAPTIST. As a youth clad in a garment of skins and holding a shell (the baptismal bowl) aloft in his right hand. The Lamb (head damaged) at his left side. p. 64.

Height, $18\frac{1}{2}$ inches.

IV. ITALIAN ARTISTS OF THE XV—XVII CENTURY

ANTICO. Pier Jacopo Alari Bonacolsi, called Antico. North Italian School. Living in Mantua, c. 1500.

280. APOLLO. Full-length figure wearing a mantle, the left arm extended. The mantle, hair, and sandals are gilded. After the Apollo Belvedere. p. 59.
Height, 16 inches.

281. VENUS. Nude standing figure, resting her left foot on the stump of a tree. Her left arm raised, her right resting on her knee. p. 60.

Height, $11\frac{1}{2}$ inches.

BERNINI. Giovanni Lorenzo Bernini. South Italian School. Born at Naples, 1598; died in Rome, 1680.

282. SALTCELLAR (GILT). Youthful Triton supporting a shell on his back to contain the salt. p. 69.

Height, 6 inches.

FEDERICO DA RAVENNA. North Italian School. Early XVI century.

283. INKSTAND. Oblong casket adapted as an inkstand, resting on claw feet and decorated with masks, arabesques, and acanthus leaves. p. 58.

Signed inside the lid, Federicus Ravennas.

Height, $3\frac{1}{2}$ inches; length, $8\frac{1}{2}$ inches.

MODERNO. North Italian School, c. 1500.

284. ORPHEUS CHARMING THE ANIMALS. Orpheus, a nude figure seated beneath a tree, surrounded by animals and playing the viol.

Circular plaquette, diameter, $4\frac{1}{4}$ inches.

Erratum.

281. This is more likely a figure of Atropos (one of the Parcae) with scissors (broken) in her right hand, cutting the thread of life, strained from her left hand.

UNKNOWN

CENTRAL ITALIAN. XVI century.

285. FEMALE FIGURE AND UNICORN AT A ROCKY SPRING. A youthful female figure partially draped seated on a rock, holding a tablet. Opposite to her a unicorn with head bent down appearing to strike the rock from which water flows into the trough below. p. 65.
A device of the House of Este.
Height, 8½ inches; length, 14 inches.

NORTH ITALIAN. XVI century.

286. CANDLESTICK. Nude youth kneeling on his right knee and holding a cornucopia for a candle.
Height, 12½ inches.
287. CANDLESTICK. Nude youth kneeling on his left knee and holding a cornucopia.
Companion piece to the preceding.
Height, 12½ inches.

ITALIAN (probably Florentine). XVI century.

288. INKSTAND. Shell borne by a dolphin, its head supported on a smaller shell. p. 65.
Height, 3 inches.
289. GROUP OF VENUS AND CUPID. Nude figure of Venus, seated on a dolphin and turning sharply to the left; beside her Cupid seated on another dolphin, clasping her hand. Companion piece to an Adonis group. p. 65.
Larger examples of both groups are met with in the Victoria and Albert Museum (Salting Collection), in the Von Benda Collection, Vienna, and elsewhere.
Height, 3½ inches.
290. CUPID AND DOLPHIN (gilt). Cupid seated astride of a dolphin in the act of drawing his bow (now missing).
Height, including stand, 3½ inches.
291. CUPID. In the act of drawing his bow, the quiver suspended from his left shoulder.
Height, 4 inches.
- 292, 293. INKSTAND AND SAND-BOX (now adapted as ash-trays). Decorated with a design in low relief and coats of arms.
Height, 3¾ inches.

ITALIAN. Close of XVI or early XVII century.

294. GROUP OF ATALANTA AND MELEAGER (?).¹ Atalanta, a nude female figure, p. 65.
is seated holding an apple in her right hand and looking up at a youth who bends over her. He wears a broad-brimmed hat and drapery over his shoulders, and a hunting horn slung at his side; a dog lies at his feet; his right arm raised holds a hunting spear, which is missing; on the ground between the two figures is a dead boar. Cupid is seated beside Atalanta stroking a dog.

ITALIAN. XVII century.

295. ARTEMIS. Draped female figure in the act of running, her right hand raised, her left holding a broken object, probably the fragment of a bow. A hunting knife in a long sheath is suspended at her left side; her quiver hangs on a tree stump near her.
Height, 18 inches.

ITALIAN. Middle of XVII century.

296. BUST OF A MAN IN ARMOUR. His casque and breastplate engraved with foliated ornament. On the front of the casque a mask, at the back a feather curling outwards.
Height, with base, 2 feet.

ITALIAN (probably Florentine). Second half of XVII century.

297. EQUESTRIAN GROUP. The Emperor Leopold I, overcoming a Turk; a group commemorating the victory of this monarch over the Turks in 1664. The Emperor, clad in armour and wearing a laurel wreath upon his long hair, is mounted on a rearing horse. The vanquished Turk lies on the ground at his feet.
Height, 16 inches.

ITALIAN. XVII or XVIII century.

298. SATYR WITH THE INFANT BACCHUS IN HIS ARMS. Leaning against a tree p. 59.
stump round which is twined a vine. After the antique group in the Museum at Naples.
Height, 9½ inches.

299. VICTORY. Draped figure of a winged Victory with upraised arms. Free copy after the antique.
Height, 5¾ inches.

¹ This group is described in the text as "Venus endeavouring to detain Adonis," but it more probably represents Atalanta and Meleager.

AFTER THE ANTIQUE

FLORENTINE. Early XVII century.

300. CYMBAL-PLAYING FAUN. Nude male figure with head bent down and arms raised holding the cymbals, his right foot resting upon a small organ which lies on the ground. After a statue formerly in the Medici garden.

Height, 13 inches.

ITALIAN. XVIII century.

301. APOLLO BELVEDERE. Green patina. After the statue in the Vatican Museum.

Height, 13 inches.

302. ANTINOUS. Full-length nude figure. After the statue in the Naples Museum.

Height, 13 inches.

303. A CENTAUR. He holds a branch in his left hand; the Pan-pipes lie on the ground between his hoofs.

Height, $7\frac{3}{8}$ inches.

304. FLORA. Green patina. Draped female figure holding flowers in her left hand, her right extended. A wreath adorns her hair, which is dressed low on the nape of her neck. After a statue at Naples.

Height, 13 inches.

305. FLORA. Female figure, fully draped, holding a wreath in her left hand; with her right, which hangs by her side, she slightly raises her drapery. Her head is turned towards her left shoulder. After a statue at Naples.

Height, 13 inches.

306. HERMES IN REPOSE. Green patina. Nude figure seated on Mount Ida, his right hand resting upon the rock, his left upon his thigh. On his feet are winged sandals, the clasps of which (in the original) pass under the ball of the foot in such a position as to render walking impossible, thus indicating that the artist intended to convey the idea of a flying figure. From the bronze, after Lysippus, in the Naples Museum.

Height, 8 inches.

307. VENUS CALLIPYGUS. Venus emerging from the bath; she draws a drapery across her right shoulder; the lower part of her body, seen from the back, is nude. Her left foot is planted on the ground, the right is

slightly raised, resting on the toes. She turns her head and looks over her right shoulder. After the statue in the Naples Museum.

Height, 13 inches.

V. FLEMISH SCHOOL

FIAMMINGO. François Duquesnoy, called Fiammingo. Born at Brussels, 1594; died at Leghorn, 1644. Active in Rome and Brussels.

308. BUST OF A WEeping CHILD. Looking upwards, with the eyes full of tears. p. 69.

Height, with base, 12 inches.

309. INFANT BACCHUS.¹ In the act of pouring wine from a ewer into a goblet. p. 69.
Height, 5 inches.

310. INFANT BACCHUS.¹ Holding a wine cup and a bunch of grapes.
Height, 5½ inches.

UNKNOWN FLEMISH ARTIST. Late XV century.

311. CANDELABRUM. Two small figures, male and female, in Flemish costume, standing on a branched candlestick holding the sockets.
Height, 10½ inches.

FLEMISH. XVI century.

312. FIRE-DOGS. Pale bronze. Eagles with outspread wings surmounting richly decorated columns which rest on lion's claws.
Height, 3 feet 6 inches.

VI. FRENCH SCHOOL

BARYE. Antoine Louis Barye. Born 1795; died 1875. Lived in Paris.

313. SEATED LION. Turned to the right. p. 69.
Height, 7½ inches.

314. ADVANCING LIONESS.
Height, 8½ inches.

315. LION AND SNAKE. A lion, crushing with his right paw the body of a snake, which hisses at him. p. 69.
Height, 10½ inches.

¹ By an oversight these single figures are referred to in the text as "a group of two children."

316. LIONESS AND STAG. A lioness has seized a stag by the back of its neck, p. 70.
and drags it down.
Height, 14 inches.

317. LION AND ANTELOPE. A lion has sprung upon the back of a young ante- p. 70.
lope, and is tearing it to pieces.
Companion piece to the preceding.
Height, 12½ inches.

CLODION. Claude Michel, called Clodion. Born 1738; died 1814. Active
in Paris and Nancy.

318. SATYR AND FAUNS. Seated, holding a dish of fruit in his left hand, which p. 69.
a little faun leaning against his right knee endeavours to reach;
another is playing beside him on the ground.
Height, 19 inches.

319. FEMALE SATYR AND FAUNS. Seated, holding on her left knee a little faun,
who shows a goblet to another lying on the ground.
Companion group to the preceding.
Height, 17¾ inches.

PERRÉAL. Jehan Perréal, or Jehan de Paris. Born at Lyons, 1460 or 1463;
died 1529.

320. MEDAL. Obverse, Louis XII, King of France (from 1498 to 1515), dated
1499.

Reverse, Anne of Bretagne. First wife of Louis XII (died 1514).
Commemorative medal of the marriage of Louis XII and Anne
of Bretagne, presented to the Queen by the Consulate of Lyons,
Designed by Perréal, modelled by Nicholas Leclerc and Jehan de
Saint Priest, sculptors, and Jehan Lepère, goldsmith.¹

Diameter, 4½ inches.

FRENCH. XVI century.

321. BELL. Decorated with a composition of Orpheus playing a musical
instrument and surrounded by animals. Dated 1552.
It bears a coat of arms and the motto: "Son. Mot. tenir."
Height, 4 inches.

¹ See L. Torrér, "Dictionnaire of Medallists," vol. iv.

BRONZES ADAPTED FOR DECORATIVE PURPOSES

FRENCH. Period of Louis XIV.

- 322, 323. PAIR OF CANDELABRA. Two seated putti, each holding a cornucopia supporting a five-branched ormolu candelabra. Ormolu base, adorned in front with female masks. Figures ascribed to Boulle.

Height, 3 feet 9 inches.

FALCONNET. French. Late XVIII century.

324. PAIR OF CANDELABRA in *bronze doré*. Nude female figure (Venus) kneeling with one knee on clouds on which are a pair of turtle doves; she holds with her left arm a cornucopia from which spring lilies and other flowers forming the sockets for the lights, and steadies it with her right hand. On a circular base of red marble and ormolu decorated with a band of foliated ornament *à jour* on a blue ground.

Height, with base, 38 inches.

325. THE COMPANION FIGURE supports the cornucopia with her right arm; and torch, quiver, and flowers take the place of the doves.

Height, 37½ inches.

VII. GERMAN SCHOOL

SOUTH GERMAN. Second half of the XVI century.

326. BELL (gilt). Surmounted by a lion supporting an enamelled shield of arms which is protected by a crystal. The body of the bell is decorated in relief with mythological and sacred subjects.

Height, 5 inches.

PLASTIC WORKS

TERRA-COTTA

MINO DA FIESOLE. Mino di Giovanni da Fiesole. Florentine School.

Born at Poppi, 1431; died at Florence, 1484.

401. MADONNA AND CHILD. The Virgin, wearing a red robe and blue mantle, seated, holding the Child in an upright position on her knee and turning to the right. High relief on a dark background; almost life-size, to the knees. The bracket supporting the framework is formed of a cherub's head with extended wings. p. 50.

2 feet 11 $\frac{1}{4}$ inches \times 1 foot 11 inches.

ROSSELLINO. Antonio Gamberelli, called Rossellino. Florentine School.

Born 1427; died c. 1479.

402. BUST OF ST. JOHN THE BAPTIST AS A CHILD. He wears a red and green drapery over his left shoulder; the goatskin shirt is seen over his right. He turns his head smiling towards the left. On the base is inscribed "Ioannes est nomen eius." p. 50.

Painted terra-cotta.

Height, 13 $\frac{1}{2}$ inches.

This little bust formerly adorned the Buck family pew in Bideford Church, Devonshire, where it had been for centuries. According to local tradition it was brought to Bideford by Vice-Admiral Sir Richard Grenville (1541-1591).

A seventeenth-century inscription on the back attributes the bust to Donatello, but authoritative critics agree that it is undoubtedly the work of Antonio Rossellino and that it displays all the characteristics of this master, who "revelled in the presentment of childhood and youth."

(See Bode, "Florentine Sculptors of the Renaissance," p. 146, ed. 1908, for an account of Rossellino and his treatment of compositions of this description.)

UNKNOWN FLORENTINE ARTIST. XVI century.

403. BUST OF ST. JOHN THE BAPTIST. On wooden base, carved and gilded.

Height, 11 inches.

VENETIAN. XVI century.

404. BALDACCHINO. Gesso duro. Adapted as a chandelier in the form of a garland supporting demi-figures of gods and goddesses.

WORKS IN MARBLE AND STONE

ITALIAN. XVII century.

405. BUST OF A ROMAN EMPRESS. Black marble with alabaster drapery on a pedestal of white marble veined with black.
Height, 2 feet 2 inches.

406. BUST OF A WOMAN. Wearing drapery over her head, which is slightly thrown back, and looking upwards. On a pedestal of black marble veined with white.
Height, 1 foot 10 $\frac{1}{2}$ inches.

407. BUST OF A BOY. In white marble. Said to represent a young Roman emperor.
Height, 13 inches.

FLEMISH. Late XV or early XVI century.

408. THE MAGDALEN. White Caen stone. Full-length standing female figure richly attired, wearing a close-fitting cap, from beneath which her hair escapes falling over the nape of the neck, a robe open at the neck and adorned with bands of jewelled embroidery, and a long mantle which drapes her figure; she holds her emblem, the vase of ointment, in her left hand and raises the cover with her right.
Height, 26 $\frac{1}{2}$ inches.

FRENCH. XVII century.

409. PARIS. Small life-size. White marble. Full-length figure partially draped with a goatskin, leaning against a tree stump, and holding a long staff; the apple in his right hand; his dog beside him.
410. BOY, in white marble. Nude child seated on a rock looking down at a bird which is perched on his right knee. He strokes it with his right hand and raises his left; a drapery falls over his left knee.
Height, 17 $\frac{1}{2}$ inches.

411. BOY, in white marble. Nude child seated on a rock resting his right hand on the stump of a tree and holding a dead bird in his left.
Companion piece to the preceding.
Height, $17\frac{1}{2}$ inches.
Each on a modern base of carved and gilded wood.

412. BOY, in white marble. Nude child seated on clouds, holding a drapery and looking towards the right. On a moulded base of dove-coloured marble.
Height, 20 inches.

LORTA. Jean François Lorta. French. XVIII century.

413. BACCHANTE. White marble. Dancing female figure with cymbals; partially draped, a leopard's skin falling over her left arm, her right arm raised above her head. Mounted on a modern green marble and ormolu pedestal.
Height, 3 feet 2 inches.

414. NUDE FEMALE FIGURE. A drapery, which she raises above her head, falls over her left arm; she holds a small bowl in her right hand. Sandals on her feet; the right foot is raised and thrust forward, the left is planted on the ground.
Companion piece to the preceding.
Height, 3 feet 2 inches.

SOUTH GERMAN (Nürnberg?). Under Italian influence. First half of XVI century.

415. ORPHEUS AND EURYDICE. Small marble plaque in high relief. Full-length nude figures. Orpheus with a dog beside him, turns his head to look at Eurydice, who stands behind him with Cupid beside her. The composition is often met with in bronze plaquettes of the workshop of Peter Vischer.
 $6\frac{3}{4} \times 6$ inches.

PLASTIC WORKS IN WOOD

GERMAN. Early XVI century.

416. THE MAGDALEN. Carved oak. Full-length figure clad in ample draperies, and holding the vase of ointment. From beneath her headdress, which is bound with jewelled bands, her hair falls in two long plaits over her

right arm. A mantle envelops her figure, and a long drapery attached to her headdress hangs down over her left arm.

Height, $30\frac{1}{2}$ inches.

GERMAN (School of the Lower Rhine?). Early XVI century.

417. MADONNA AND CHILD. Boxwood. The Virgin standing on the crescent moon holding the Infant Saviour on her left arm, a book in her right hand. Her long hair is covered with a drapery; a low crown adorned with roses encircles her brow. A mantle drapes her figure and falls about her in broken crumpled folds.

Height, $6\frac{1}{8}$ inches.

TAPESTRIES

FLEMISH. *Circa* 1490.

424. LARGE PANEL with numerous figures representing scenes from the life of Alexander the Great. (Centre and two borders missing.)

This is the work of Flemish weavers, but tapestries of this class are generally claimed by French writers as being the work of Flemish subjects of the King of France.

FLEMISH. *Circa* 1540-50. Two tapestries of the Months.

425. JULY. Harvesting, with a figure of Ceres above. Inscribed "Julius" and "Rumana Concine." Border of fruit and flowers with the sign of the Zodiac "Leo."

426. SEPTEMBER. Vintage. Inscribed "Septembre" with the sign of the Zodiac "Libra." Border of fruit and flowers.

The designs are by a Flemish artist (not at present identified) of the first half of the XVI century. They differ from Van Orley's series of the months known as the "Chasses de Maximilien" and from another contemporary series known as the "Mois Lucas." The tapestries are fine examples of Brussels weaving. There is evidence that the cartoons were still in use at a later date. A tapestry showing the central part of the "July" subject, with the signs of the Zodiac and allegorical figures around, was shown at the Brussels Exhibition of 1905. (Illustrated in J. Déstrée, "Tapisseries et Sculptures Bruxellois," Pl. XXII.)

BEAUVAIS. XVII century.

427. LARGE DECORATIVE HANGING divided into three compartments. One of a set made by Philippe Behagle at the end of the century.

Right side. A servant leading a camel before the throne of a crowned and turbaned monarch, who is seated beneath a canopy. In front of him is a child playing with a lion; a tiger crouches on the ground at the side of the throne.

Centre. A decorative composition—a vase of flowers and peacock.

Above, two winged children balancing on ropes which are suspended from a central ornament.

Left side. A group of musicians and a rope dancer. Floral decoration above.

Golden brown ground and conventional border.

BRUSSELS. XVII century. Three panels of a reduced version of "The Continents" woven at the end of the century.

428. AFRICA. Figure of a Queen seated in a garden, draped, wearing a head-dress of feathers and holding a sceptre. On the right a female attendant; on the left a figure of a negress holding a sheaf of corn in her right hand and a scorpion in her left; a lion at her feet.

429. ASIA. Female figure seated in a garden and holding a sceptre. A second figure on the left, crowned with flowers, is seated on a richly caparisoned recumbent camel. On the right a third female figure is descending some steps into the garden and holding out a sceptre. Palm trees in the background and an obelisk on the left.

430. EUROPE. A seated female figure richly attired, rests her left hand on a lamp which stands upon a small pedestal; her right arm leans upon a table which is covered with a brocaded cloth; books are lying on the ground at her feet. A second figure wearing a red mantle stands beside her holding a sceptre. Background on the right, a renaissance building; on the left a garden with a palace in the distance.

The floral borders of these tapestries have been adapted for window hangings.

CLOCKS

SOUTH GERMAN. Showing Italian influence.

435. AUGSBURG ASTRONOMICAL CLOCK. Gilded bronze. The circular plaque surrounding the dial is engraved with the points of the compass, the names of the winds, etc.; on the reverse are the signs of the Zodiac. The clock stands on a high circular base richly decorated with strapwork partly *à jour*; from this rises a baluster-shaped stem adorned with acanthus leaves. The clock is surmounted by a smaller dial of translucent silver enamel, enclosed in a delicately engraved square framework. The whole is crowned by a coat of arms in *verre églomisé*. The arms are those of Johann Friedrich Hund von Saulheim, Grand Prior of the Order of St. John in Germany; Prince of Heidersheim, 1612-1625. The drum and other parts are elaborately engraved with strapwork and foliated designs.

SOUTH GERMAN. Second half of XVI century.

436. AUGSBURG CIRCULAR CLOCK. Copper gilt. Supported by the figure of a Wild Man seated on a dome-shaped stand, richly decorated with an arabesque design.

437. AUGSBURG CIRCULAR CLOCK. Similar to the preceding with the exception of the figure of the Wild Man, for which a vase is here substituted.

SOUTH GERMAN. Middle of XVII century.

438. TURRET-SHAPED CLOCK. Copper gilt. The dome supported by small spiral columns. The base decorated with figures intended to represent the quarters of the globe.
Height, 20 inches.

NORTH GERMAN. XVIII century.

439. HEXAGONAL TABLE CLOCK. Copper gilt. Standing on six claw feet. The numerals of the dial in blue and white raised enamel.

FRENCH. Early XVIII century (Louis XIV).

440. BOULLE CLOCK. Red tortoiseshell inlaid with brass and richly mounted in ormolu. The dial supported by an ormolu group of two draped

female figures with Cupid in the centre resting his hands on a globe. The whole surmounted by two cupids. Demi figures of sphinxes support the body of the clock, which is placed on a bracket adorned in the centre with a female mask.

Movement by Gilles Marie à Paris.

FRENCH. Early XVIII century.

441. VASE-SHAPED CLOCK. Bronze doré. A movable horizontal dial surrounds the body of the vase. Serpents are coiled about the handles; the heads are brought round to the front of the vase, the uppermost being so disposed that the fang points to the hour. The centre of the base is decorated with a small composition in relief emblematic of astronomy.

✓ 442. ORMOLU CLOCK. A recumbent Bacchante holding grapes in her left hand looks up at a goat surmounting the drum of the clock, which is wreathed with vine. An infant Bacchus on the right is gathering grapes.

Inscribed on the dial: Dubuc le Jeune. À Paris.

FRENCH. XVIII century. (Louis XV.)

443. ORMOLU BRACKET CLOCK. The dial is placed immediately over the bracket; above it trellis work surmounted by a mask; on either side are rams' heads. The whole is surmounted by a garlanded vase.

Inscribed: Viger à Paris.

FRENCH. Late XVIII century.

444. ORMOLU DIRECTOIRE CLOCK, by Molliena. The dial is supported by two seated figures representing Sculpture and Painting.

ENAMELS

VENETIAN. XVI century.

447, 448. CANDLESTICKS. Pair of pricket candlesticks, enamel on copper.

Triangular base with a leaf at each corner, above which is a platform supporting the baluster stem which terminates in a spreading grease-pan. The predominating colours are dark blue, green, and white, the whole covered with designs in gilding.

Height, 21 inches.

449. DISH. Enamel on copper. The centre, which is raised, bears a coat of arms surrounded by a spiral godroon in blue on a white ground, the border having a concave spiral godroon in white on a blue ground, the white covered with a delicate design in gold.

Diameter, 12 inches.

450. MONSTRANCE. Enamel on copper. The base, which is broad and spreading, is of blue enamel and has a knop of copper chased and gilt, on which are eight beads of faceted crystal; above this is a circle of blue enamel surrounded by a wreath of leaves, the outer sides of which are white; each pair of leaves encloses a crystal bead. The whole of the enamel is crowned with an intricate design of gilding; the centre has been filled in with a mirror.

Height, 18 inches.

FRENCH. XVI century. Anonymous.

451. SMALL OBLONG PLAQUE of Limoges enamel in grisaille, representing a Pagan Sacrifice. A seated figure on the left holding the gilt figure of a Winged Victory; three other figures on the right with a bull being led to sacrifice. In a black enamel frame of later date.

PIERRE RAYMOND. Flourished at Limoges, 1534-1578.

452. SMALL CIRCULAR GRISAILLE PLAQUETTE. Hat ornament, representing a combat between horsemen and foot soldiers.

MISCELLANEOUS OBJECTS

460. **PIERCED GOTHIC LITURGICAL DOUBLE COMB.** Boxwood. Adorned with small panels on which are represented a doe and a heart transfixcd by two darts. Italian, XV century.
461. **VERRE EGLOMISÉ.** Square glass plaque in ebony frame with a composition representing the Rape of Helen (?). Italian, XVI century.
462. **EGLOMISÉ PICTURE** on crystal. Circular in form representing the Adoration of the Shepherds. The plain ground of a brilliant shade of red; the draperies and other details in gold. French, XVI century.
463. **EGLOMISÉ PICTURE** on crystal. The Adoration of the Magi, surrounded by an ornamental border very delicately executed in gold. Octagonal silver-gilt frame with floral design. French, XVI century.
464. **OCTAGONAL PENDANT** in gold and coloured enamel; pierced frame. On one side the Procession to Calvary, superimposed with a small plaque of the *Noli me tangere*; on the reverse the Betrayal and Agony in the Garden, superimposed with a small plaque of the Crucifixion. Spanish, XVI century.
465. **OCTAGONAL PENDANT** suspended from a fleur-de-lis. Eglomisé on crystal in blue and black enamel with gold enamel frame. In the centre the Crucifixion with the Madonna and St. John; the sun and moon above. Background of black enamel. On the reverse, full-length figure of a female Saint holding a palm. Florentine, XVI century.
471. **KNIFE AND TWO-PRONGED FORK** in a case, the handles in ivory adorned with a pyramidal group of children holding garlands. South German, XVII century.

472. SILVER-GILT SPOON with ivory handle adorned with the demi figure of a winged cupid. The bowl of the spoon is marked "N" (Nürnberg). South German, XVII century.
473. CARVING in Narwal horn, coloured and gilt. In the form of a pilgrim's shell, the interior of which is carved with a small relief of the Nativity; over the Dove, which hovers above, is the figure of the Almighty holding the sphere. Spanish, XVII century.
474. OBLONG IVORY PLAQUE finely carved in high relief representing an equestrian combat; a cross is seen in the sky. The subject perhaps intended to represent the Battle of Constantine. Ebony frame. German, XVIII century.
477. OVAL GILT-BRONZE MEDALLION PORTRAIT in high relief (*ronde bosse*) of the Emperor Ferdinand I, holding sceptre and sphere. On the plaque forming the background an inscription with the name of the Emperor and the date 1558.
478. HILT OF A DRESS SWORD with broken blade richly decorated in the baroque style. Gold. French, XVIII century (Louis XV).
479. MINIATURE COPPER-GILT POWDER FLASK with reliefs of St. George slaying the dragon. German, XVI century.
480. MICROSCOPE. Gilt-bronze. Vase-shaped, of slender form, elaborately chased and engraved, surmounted by an eagle killing a snake. French style, of the Louis XIV period, but signed Angelo Gozzi feci in Parma 1772. In a walnut case with ormolu mounts.
Said to have been presented to Marie Antoinette by the City of Parma as a wedding gift.
Height, 14 inches.
481. SMALL FLAT CASE for holding needles, in gilded copper, with niello plaques containing small profile portraits of a youth on the one side, and of a girl on the reverse. North Italian, XV century.
482. ALLEGORICAL GROUP. Small chased silver figure of an Amazon holding a broken column and overcoming a prostrate male figure who lies on

- the ground beneath her feet. Mounted on a lapis lazuli base. Part of the decoration of a casket. Late XVI century; probably by Abraham Jamnitzer.
483. GOLD RING with three intagli on cornelian. Late XVIII century.
484. SIGNET RING. Gold hoop with coat of arms engraved upon a topaz and surmounted by a coronet and three feathers; the inner side is of green enamel and chased gold with the interlaced monogram A.B. South German, XVIII century.
485. SEAL. Chinese crystal seal set in virgin gold and engraved with the royal arms of England and the initials E. R., which recur also on the inner side; round the eight-sided setting is engraved the motto: "Dieu et mon Droit." Chinese ciphers are engraved on the upper part of the setting.
486. GOLD ENAMELLED BOOK COVER of small dimensions decorated with single flowers in enamel, each placed upon a small lozenge. The narrow clasps are enriched with lask diamonds.¹ German, XVII century.
487. TORTOISESHELL AND GOLD PIQUÉ ETUI, decorated with trophies and coats of arms and the royal Spanish crown. French, XVIII century (Louis XIV).
488. PARCEL-GILT POMANDER, forming a globe when closed with small panels engraved with figures of goddesses. When open, the eight compartments, which are engraved with the names of different spices in German, fall apart like the sections of an orange. South German (Augsburg), XVI century.
489. SMALL KNIFE AND FORK in silver and blue enamelled sheath, which is decorated with silver portrait heads in relief of women, and with the royal arms of Hungary four times repeated on the blue enamelled ground. The handles of the knife and fork are of blue enamel and silver.
490. SMALL PEAR-SHAPED SILVER WATCH in silver case. Dial elaborately engraved and protected by rock crystal. Signed, David du Chemin à Rouen. French, second half of XVII century.

¹ For the "Book of Hours" of which this little case formed the binding, see No. 500.

491. LARGE METAL GILT WATCH in pierced case. The dial engraved with two nude figures, male and female, on an arabesque patterned ground. Each figure raises one hand to support a baldacchino and holds in the other a branch of laurel. Inscribed Jacques Bulck. Netherlandish or French, first half of XVII century.
492. PROFILE MEDALLION PORTRAIT of a lady wearing a deep red dress embroidered with pearls and open at the neck; on her dark hair a pearl-embroidered cap; round her neck a string of pearls, and on her right shoulder an ornament enamelled in black and white. Low relief in coloured wax on a circular plaque of slate, by Alexander Abondio, who worked for the Emperor Rudolph II in 1606 and later.
493. PROFILE MEDALLION PORTRAIT of a bearded man wearing a flat cap, dark background. Low relief in wax on a plaque of dark glass. Ebony frame. German, middle of the XVI century.
- MINIATURES ON PARCHMENT. Fragments cut probably from an antiphonary or choral book.
494. THREE-QUARTER LENGTH FIGURE of St. James the Great seen in profile and turned towards the right. He holds the pilgrim's staff in his left hand and a book in his right. Background a low red wall and trees. Above blue sky and stars of gold. Italian, XV century.
495. THREE-QUARTER LENGTH FIGURE of a saint turned towards the left, holding an open book.
Companion piece to the preceding with a similar background.
Both in XIX century Florentine frames, in the style of the Renaissance.
496. BOOK OF HOURS. "Offitium beate Marie virginis." In Latin. Roman use. Italian (Milan), *circa* 1500.
Vellum, 6 x 4 inches; 173 ff. with 2 ff. additions; 16 lines to a page, in a very clear, large Roman hand; black and red inks; margins wide.
There are both penwork and illuminated initials; the former, in red and blue, have calligraphic frames and fillings, from which spring

lateral flourishes extending in red or violet ink, to the entire height of the page.

The illuminations include a full page miniature (38 verso) to the Office proper, depicting the Annunciation, in which the Virgin is seen at a lectern, in a Renaissance loggia with landscape background. The opposite page has an initial and a border of developed Renaissance arabesque, in gold and blue upon a red ground, containing a chamfron shield azure, bearing the monogram IHS in gold, supported by tritons. Similar illuminated initials and arabesque sprays occurring throughout the book are representative of the style employed, of which a very perfect example may be cited in the Hours of Bona Sforza (Add. 34,294) in the British Museum. The small miniatures are less successful.

At the end of the text is an inquisitor's certificate by Canon Paul Bon, probably of Venice. On the next leaf is a prayer in a later hand, facing which has been affixed the illuminated arms of the Schnellen family, of Westphalia, probably cut from an Album Amicorum of the XVII century.

Modern green velvet binding.

From the collection of the Rev. W. Sneyd; sale (Sotheby) 18 December 1903, No. 558.

497. BOOK OF HOURS. "Beatiss. Mariae virg. oh" [*sic* for Ho(rae)?]. In Latin. Roman use. Italian (Florence), early XVI century.

Vellum, $5\frac{1}{4} \times 3$ inches; 203 ff., 15 lines to a page, in a neat Roman hand, brownish and red inks, with small initials throughout the text in gold upon panes of colour; wide margins.

After the calendar the six sections of the manuscript have each an illuminated first page with an initial and a frontispiece with a large miniature; the borders are of Renaissance arabesque combined with natural flowers relieved by medallions with figures of saints and symbols, etc.; all in colour upon gold.

The miniatures are:

The Annunciation (13 v.); Bathsheba leaving the bath (91 v., this probably modern work); Christ raising Lazarus to life, with Mary Magdalen kneeling in the foreground (120 v.); the Crucifixion (173 v.); the Descent of the Holy Ghost (182 v.); the youthful Christ repairing to the temple (191 v.).

In the first two borders are the arms: Azure, a double-headed lamb argent, for ALESSANDRI. Bendy counter-embattled gules and argent, for SALVIATI. There were two alliances between these Floren-

tine houses in the early XVI century; the one indicated (by a clue to the name Catherine in the calendar¹) is the alliance in 1501 of Carlo degli Alessandri (1482-1562) with Caterina di Giuliano Salviati, who died in 1526.²

The modern binding is of brown calf with clasps, bosses and pointillé ornament in gold, black strapwork and inset enamels of the Madonna and Child, and Evangelists.

On the back are the family insignia in enamel.

498. BOOK OF HOURS. "Hore beate Marie virg." In Latin. Flemish, but probably written for N. France (? Rouen use), early XVI century.

Vellum, $6\frac{3}{8} \times 4\frac{3}{8}$ inches; 151 ff.; 19 lines to a page, in *lettres bâtarde*, with a profusion of delicately executed small capitals in grisaille upon red, diapered in gold; line endings, etc.

The calendar is in gold, red, and blue, the last two colours used alternately; SS. Denis and Nicasius, but no Netherlandish patrons, are given in gold. French directions are given in the text, ff. 86-90 verso.

Each full-page miniature and principal opening section of the MS. has a yellow border strewn with natural flowers (rose, cornflower, pink, pansy, etc.) interspersed with strawberries, birds, small animals, and insects.

The miniatures are of a high order of excellence throughout. The painter was an accomplished figure draughtsman; the draperies and accessories are executed with great skill, and the colouring bright and harmonious.

The principal miniatures are:

A male donor with St. John Baptist (29 v.).

A female donor with St. Margaret (31 v.).

The Almighty in the burning bush appearing to Moses (36 v.).

A man in the stocks squeezing the fruit of an overhanging vine into a cup; and an onlooker (46 v.).

The Sibyl of Tivoli and the Emperor Augustus (56 v.).

Jacob's dream (61 v.).

The Wise Men observing the Star (65 v.).

Abraham about to sacrifice Isaac (69 v.).

The Transfiguration (73 v.).

¹ The occurrence in red of "Sce. Catherine uirginis" on November 19. Whereas the calendar has a Franciscan tendency, this is S. Catherine of Alexandria, not the Saint of Siena.

² Another alliance was in 1516 between Girolamo degli Alessandri (1492-1530) and Margherita di Alamanno Salviati, cousin of the mother of Grand Duke Cosimo I.

Bathsheba in the bath (91 v.).

The Psychostasis (here, the weighing of deeds in the soul's presence: 113 v.).

Coronation of the Virgin (131 v.).

Many of the smaller miniatures are of great beauty and in style recall the best South Netherlandish compositions of the latter part of the XV century, *e.g.*, the Madonna (f. 30), the Annunciation (f. 37), the Massacre of the Innocents (f. 77), St. Nicholas and the three children (f. 147), and St. Catherine (f. 149).

There are no marks by which the original owners (John and Margaret) may be identified. They were apparently wealthy but not noble.

The binding, of dark blue morocco by Trautz-Bauzonnet, has clasps, gilt tooling, and central ovals with a slightly incorrect rendering of the arms of Bazelaire of Lorraine.

499. BOOK OF HOURS. "Die getiden van onser liever Vrouwen." In Dutch. Dutch, late XV century.

Vellum, $7\frac{1}{8} \times 5\frac{3}{8}$ inches; 136 ff.; 22 lines to a page, in a Gothic hand; black and red inks with small initials in gold and blue; ample margins.

Calendar in black and red. In red are SS. Servaes, Bonifaces, Odulphus, Martin (twice), Lambrecht, Willibrort, etc., bishops; also St. Lebuijn, confessor (twice), etc.

The illuminations include elaborate borders and initials; the former in most cases crowded with extremely fine renderings of acanthus in vivid reds, blue, gold, pink, etc., akin, for the elasticity of its convolution, to the finest heraldic mantling, and interspersed with natural flowers, monsters, insects, and animals.

There are six large miniatures:

The Annunciation (13 v.); the Crucifixion (43 v.); the Trinity (63 v.); Pentecost (82 v.); the Resurrection of the Dead (108 v.); the Harrowing of Hell (108 v.).

The smaller miniatures in the initials are also very successfully rendered in some cases (cf. 28 v. and 72), but in general the borders are the principal feature of the book.

There is a grotesque element in several places (ff. 87, 88, 90, 92) and a gruesome motive in the lower border, f. 109.

The binding, of calf-covered oak boards with clasps, is contemporary.

500. BOOK OF HOURS. "Officium B. Mariae." (Office of the B. Virgin for the period from the Feast of the Purification to vespers on the Saturday before the First Sunday of Advent.) In Latin. South Germany (possibly Bohemia), XVII century.

Vellum, $2\frac{1}{8} \times 2\frac{1}{6}$ inches; comprising 174 ff. script, of which 148 are in a remarkably clear and uniform Roman print hand with rubricated borders and initials.

There are three pen-drawings:

- i. The arms of the counts of Waldstein-Warttemberg with the order of the Golden Fleece in base and a scroll above inscribed: ILL. ET. ECCE. D. D. MAX. HERR. D. WALD. S.R.I. COM. (*i.e.*, "the illustrious and excellent lord, lord Maximilian, lord [Herr, *teutonice* ?lord] of Waldstein, count of the Holy Roman Empire").
- ii. The Virgin and Child.
- iii. St. Barbara (f. 144).

Blank leaves at the beginning and end of the volume contain dated autographs of German imperial princes of the old Austrian house; of the houses of Prussia, Wurttemberg, etc., the earliest in date being 1631, possibly obituary, and the latest 1880.

According to a note on the back of the armorial leaf the Count Maximilian von Waldstein was one of the sons of Count Adam (Viceroy of Bohemia, d. 1638). He was Governor of Prague, and was elected to the order of the Golden Fleece by Philip IV of Spain, but, like his father, Maximilian died (1654) ere he had received the insignia of the order.

The Waldsteins were created Counts of the Holy Roman Empire in 1628.

For description of gold enamelled cover see No. 486.

RECENT ADDITIONS

BRONZE

VENETIAN. First half of XVI century.

327. EROS. Full-length standing winged figure, the head turned towards the left shoulder; the left foot is planted on the ground, the right is raised high in the air. He holds his bow against his left side, and an arrow in his upraised right hand.

Dark patina showing traces of green, suggesting imitation of the antique.

Height, 11 inches.

PAINTING

152. ROMNEY. Portrait of Master Thomas Thornhill. Seated to the left, on a stone beneath a tree. He wears a white dress, cut low at the neck, with short sleeves, a broad red sash, and red shoes with buckles; his hair falls over his shoulders. A Pomeranian dog lies by his side. Landscape on the right.

From the Collection of Sir Thomas Thornhill, Bart., formerly in the Collection of Mr. Alfred Beit but bequeathed by him to a friend. Engraved as "Rustic Meditation" by James Scott.

Canvas, 49 x 39 inches.

in More Flemish School. Born at Utrecht 1512; died

Note.

Nos. 70, 58, and 146 no longer form part of the Collection.

RECENT ADDITIONS

BRONZE

VENETIAN. First half of XVI century.

327. EROS. Full-length standing winged figure, the head turned towards the left shoulder; the left foot is planted on the ground, the right is raised high in the air. He holds his bow against his left side, and an arrow in his upraised right hand.

Dark patina showing traces of green, suggesting imitation of the antique.

Height, 11 inches.

PAINTING

152. ROMNEY. Portrait of Master Thomas Thornhill. Seated to the left, on a stone beneath a tree. He wears a white dress, cut low at the neck,

PAYE. Richard Morton Paye. English School. Born at Botley, Kent, about the middle of the eighteenth century; died about 1821.

153. BOYS PLAYING AT PEG TOP.

154. BOYS PLAYING AT MARBLES.

Both scenes are laid in the cloisters of Westminster School.

Canvas, 27½ by 35½ inches each.

CUYP. Albert Cuyp. Dutch School. Born at Dordrecht 1620; died there 1691.

- X 155. CAVALIERS HALTING OUTSIDE A CASTLE. On a height in front of a castle with two turrets two men on horseback, whilst another, dismounted, is seated on the ground, his white horse being held by an undersized man. Another horseman to the right. In the distance a river, beyond, an undulating landscape with windmills.

From the collection of Lord Petre.

Signed.

Panel, 23 by 29 inches.

RUISDAEL. Jacob van Ruisdael.

156. A WATERFALL. In the foreground the water rushes over boulders and stones. In the distance a wooden bridge leads to a cottage amongst trees on the right. Four peasants walking along the hilly path.

Canvas, 30½ by 23½ inches.

MORO. Sir Antonio Moro. Flemish School. Born at Utrecht 1512; died at Antwerp before 1582.

157. PORTRAIT OF JAN BAPTISTA CASTILAN. Probably the mysterious wealthy Italian artist "Jean Baptista" with whom Antonio Moro was at one time associated, and who was the master of Conrad Schot (see Hymans, "Antonio Moro," pp. 24, 25, and 36-40). He is seen to the right, his left hand on his sword hilt. He is wearing a black velvet cloak with brown fur collar and a buff doublet, over which is a belt, the same that Moro himself wears in his self-portrait painted for Philip II in 1558 or 1559, and which now belongs to Earl Spencer, as well as an order which seems to be the Order of St. James of Compostella. It is not improbable that this "Jean Baptista" who, as we know, had very powerful friends, and was a wealthy man, was given the honour of knighthood.

From the Clayton collection, having belonged about 1800 to Sir Richard Clayton.

Painted about 1558.

Panel, 42 by 32 inches.

BREKELENKAM. Quiryn Brekelenkam. Dutch School. Signed works from 1663 to 1669.

158. PORTRAIT OF A LADY. To the waist. She wears a black corsage with deep white batiste collar. Dark hair with black coif.

Panel, 64 by 44 in.

SIGNORELLI. Luca Signorelli. Central Italian School. Born at Cortona about 1441; died there 1523.

159. THE HOLY FAMILY. The Virgin seated with the Christ Child on her knee behind a table, at which is seated the white-robed figure of St. Bernard. He turns to listen intently to the Virgin's discourse, one hand resting on some sheets of paper. In front, on the table, lie two books. Behind St. Bernard the figure of the aged and bearded St. Joseph. A young man, tonsured and wearing a grey monastic robe, leans over the Virgin's shoulder, holding a heart in his left hand. The figure appears to represent St. Bernardino of Siena.

Painted about 1490.

Circular panel (poplar wood), diameter, 34 inches.

RAFFAELINO DEL GARBO. Raffaellino (di Bartolommeo) Capponi. Florentine School. Born circa 1476. Died circa 1524.

160. PORTRAIT OF A LADY. She is represented as St. Mary Magdalen in front of a window opening, and wearing a red cloak over a dark blue bodice. Round her neck a scarf is loosely knotted, on the end of which she holds the pot of ointment. Her hair is falling in long golden curls partly covered by a white linen cap and short veil with a slight halo around her head.

Florentine landscape, woods and water with a small village and church in the middle distance.

The right of the picture, representing divine grace, on the right hand corner.

Panel, 29 by 20 inches.

This picture has also been tentatively ascribed to Piero di Cosimo.

RUBENS. Peter Paul Rubens.

161. PORTRAIT OF A DOMINICAN MONK. A life-size bust of a Dominican priest in front view, turned a little to the left, but regarding the spectator, in a white habit; with dark, short hair, moustache, and beard; greyish background.

Panel, 22½ by 18 inches.

Painted at Antwerp probably soon after his return from Italy, circa 1610.

WHEATLEY. Francis Wheatley. Born in London 1747. Died 1801.

162. GINGERBREAD. Two young women, a girl, and two boys standing at the back of and around a barrow from which the gingerbread vendor, an elderly clean-shaven man, sells his wares. A dog in the foreground. The background is formed to the left by two round columns of a portico, and the remainder is occupied by the arcaded walls of a building in late classical style.

Canvas, 14 x 11 inches.

This is the original painting for the rarer of two states of engraving.

Engraved by Vendramini.

See Catalogue of Japanese Colour Prints and other Engravings in the Collection of Sir Otto Beit, Bart. Section: "The Cries of London." Introduction by Lt.-Col. E. F. Strange, and Catalogue No. 12.

RUBENS. PETER PAUL RUBENS.

163. HEAD OF A MAN. Life size portrait of the head of a bearded man, evidently in thoughtful mood; he is painted in semi-frontal view turned to the right, reddish beard, black dress with white linen collar.

From the collection of Dr. von Frey, Paris, and previously Comte Sergueiev, Belgrade.

Painted between 1615 and 1630

Panel, 20½ by 16½ inches.

Engraved by Paul Pontius. A reproduction of the Engraving is included in "P. P. Rubens" by Max Rooses (Antwerp, 1892), vol. v, plate 353.

DIBBING David Patric Rivers

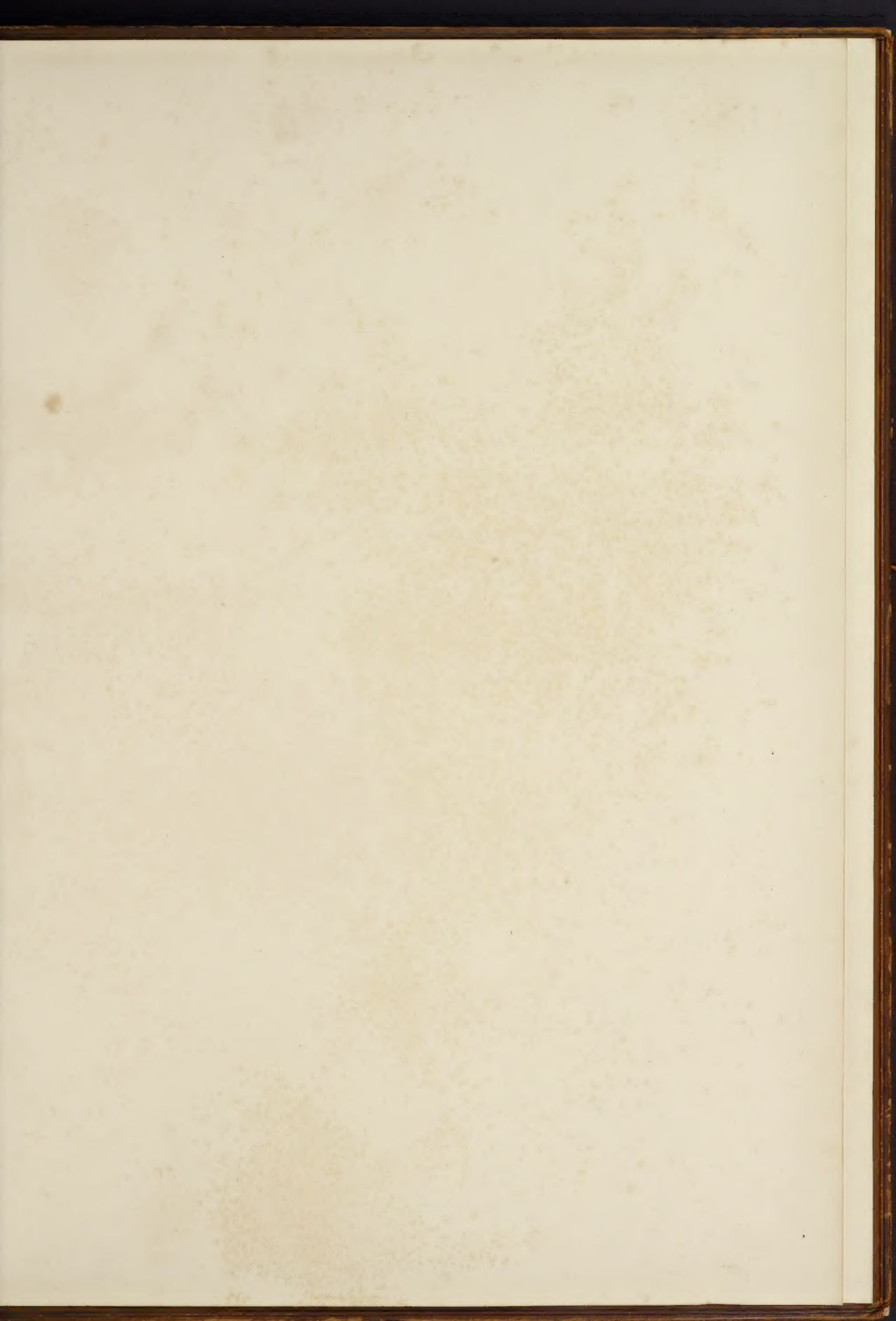
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